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BAS-RELIEF—ELEPHANTS

GRACE MOTT JOHNSON

A SCULPTOR OF ANIMALS

BY ISABEL MOORE

A SMALL but significant exhibition of sculptures is being held in The Whitney Studios by Grace Mott Johnson. Isolated examples of her work have come before the public for several years past; but this exhibition, although lacking two of her finest productions, serves to pull together both her personality and her art.

Miss Johnson is of New England extraction, the oldest of seven children, and numbers among her forebears professors and clergymen. Indeed her earliest church-going became inextricably associated with her earliest artistic efforts, for it was to keep her quiet in church that she was given paper and pencil and allowed to work out her own fancies with them. Even then, when only three or four years old, these fancies consisted of horses—and yet more horses. Horses have always been her joy and her accomplishment.

This love for horses in particular and of all

animals in general, as well as her increasing skill in depicting them, received a fresh impetus when, in Bennington, Vt., her father took her to Barnum and Forepaugh's Circus under canvas. There she beheld the mighty unloading, on a frosty morning, of the circus paraphernalia, not the least of which was an effigy of the great and only Jumbo. There were performing ponies. Horses led to be watered at the brook. Half a dozen elephants, the largest leading. And boa constrictors. Later, Blondin, the sorrel mare, walked the tightrope (the tightrope being a very narrow plank); and a black horse jumped through paper hoops.

All these marvels the little girl drew from memory, over and over, in all sorts of experimental attitudes until indeed they became sheer imaginary productions instead of memory drawings. Her imagination and her pencil ran riot to such an extent that marvelous monsters were depicted, such as

the "Mikelion," and Dreb, the serpent that suckled her young. The charm of them to their creator was the charm of line.

Followed a realistic period, based upon the actual contours of the old family mare that was much loved and admired, and upon the information gleaned from a young cousin from the Yale Museum who knew the "Genealogy of the Horse." Joints became of paramount interest to the budding artist, and horses' knees, particularly the fact that they bend backwards. All the time, too, she was playing horse, alone or with her brothers, and actually *being* horse, always hungry for knowledge about the horse.

Of course she drew other animals, too, and went on drawing them, cows, calves and all hoofed animals affording her greatest delight. Chickens and cats and dogs had their share of attention, but never seemed so satisfactory or important. And so persistent was her trend that, by the time she was ten years old, her father came to think that probably he ought to give her a chance to study. As a step in this direction, he presented her with a child's drawing book, and she set out to copy a colt that was in it. The attempt was anything but satisfactory, the entire book was soon abandoned out of hatred for it, and she returned to her own individual processes of natural history, getting always more anatomical and naturalistic.

When she was about fifteen she began going to Bronx Park with her brothers, making memory drawings afterwards. Her oldest brother published at this time *The Johnson Monthly* and *The Evening Knife*. These juvenile attempts were written; and most of the stories and poems in them, as well as the illustrations, were the production of Grace Mott Johnson. All the society she knew outside her own family was that of the church, and she now added to her other accomplishments many pencil portraits of the members of the churchly congregation.

By this time her mind was pretty well made up to become in all seriousness an animal painter.

But modeling, too, had always attracted her. Snow had been her first medium—for elephants—and a life-size horse lying down.

In 1900 the Johnsons moved to Munsey, Rockland County, where the daughter of the house worked for three years with her brothers as if she, too, were a boy. And she

was cook, into the bargain. Yet she managed to continue her drawing of animals, establishing regular hours for the purpose. A few years later she left the Munsey home, returning to Yonkers to study animals in Glen Island and in the Zoological Menagerie. Never had she been in a schoolroom until this winter, when she entered the New York Art League and found her life work in a clay bin.

Her work has taken prizes and received good notices. The summer of 1908 she spent on the Hartman Stock Farm in Columbus, Ohio, studying pure-bred Arabs, besides other breeds and cattle. In 1909 she made a special study of Percherons in France, which resulted in a fine bas-relief that was exhibited at the Salon. Her chimpanzee frieze, in bronze, was exhibited at the International Exhibition, at the Amory Show. The wonderful elephant frieze (perhaps her most original piece of work) is still in plaster at her Yonkers home. It should be perpetuated in stone.

This determined young sculptor who goes so quietly on her way says that few people are in sympathy with either animals or their sculptured presentations. Though there are great students of animals, there are not many who are really intimate with animals, in, perhaps, what might be called a savage intimacy. Her ideals along her chosen line are the animals depicted on the walls of the ancient cave dwellings in Spain, and such animal representation as remains to us of the Egyptians.

Not that she in any way finds animals as subjects for sculpture *opposed* to human beings. But the usual clothed human being makes no appeal. Only the Indians or Hindus, practically naked, appeal to her for memory modeling work in much the same way that animals do.

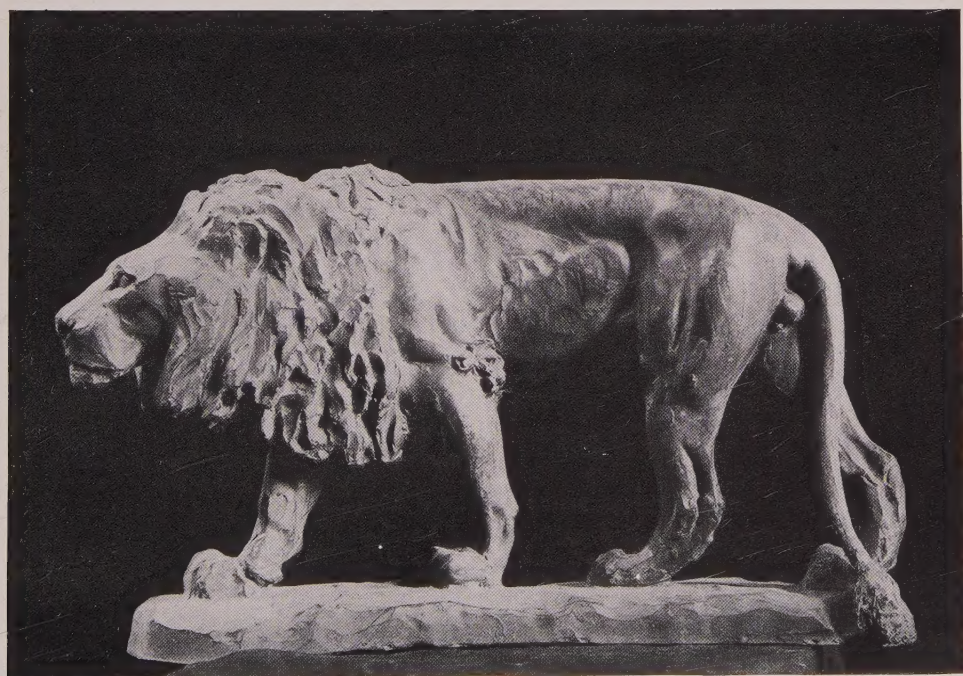
This point of view is no fad of the primitive. It is a genuine feeling and a genuine conviction. So she may, as time goes on, do more work with the kind of human figure that brings her in touch with the primitive in the same way that animals do. Undoubtedly sculpture in the round, she says, is the fullest and completest artistic expression. Yet—there is no end to what can be done in bas-reliefs and animals.

"Only nobody wants bas-reliefs!" says Grace Mott Johnson.



HORSES

GRACE MOTT JOHNSON



OLD LION

GRACE MOTT JOHNSON



THE VALLEY OF THE SOMME

ARTHUR CALLENDER

VENICE INTERNATIONAL IN RETROSPECT

BY HELEN GERARD

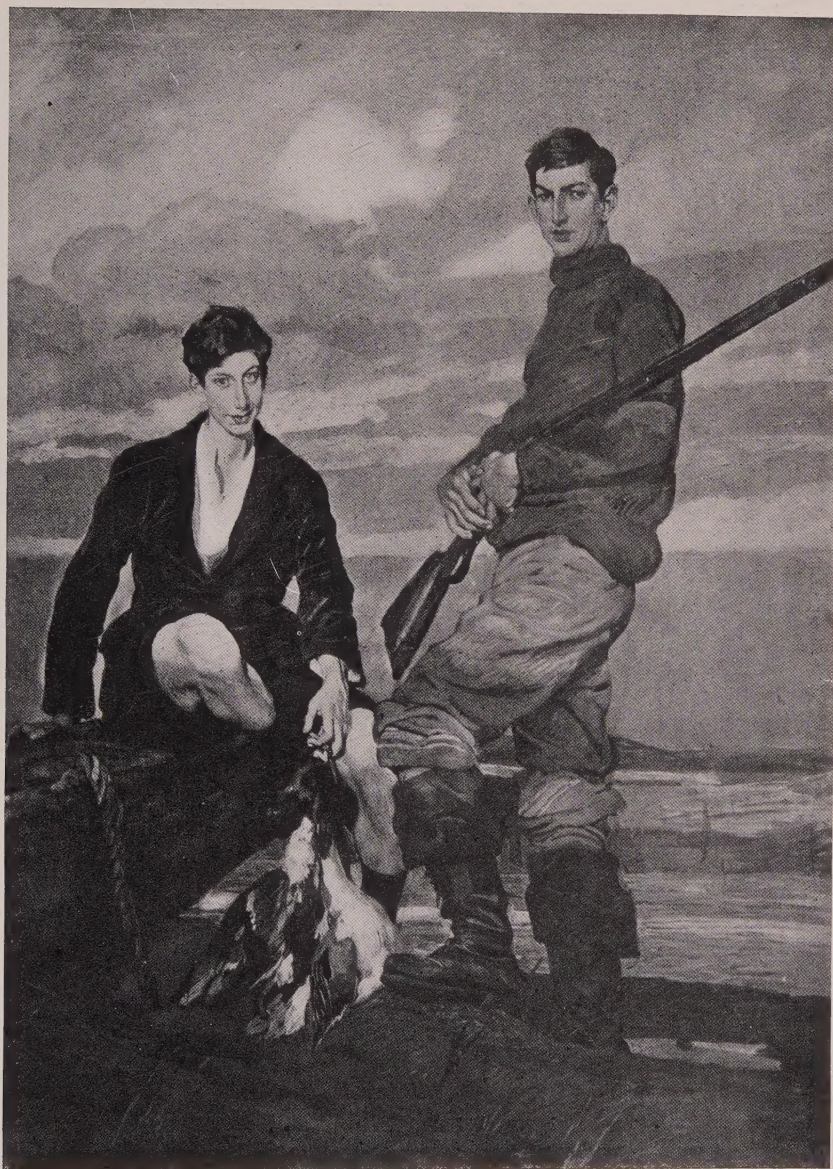
THE Venetian XIIIth Bi-annual International Exhibition of Art is now a thing of the past. After six months of vital existence its beautiful collection has been scattered to the four corners of the earth, leaving, who can estimate, what new impulses in the minds of the thousands of its daily visitors and something in millions of lire in the pockets of the exhibiting artists.

The central building contained nearly 1,500 works by artists of thirteen different nationalities, besides which the seven national pavilions contained, in all, nearly 1,200 works. An exhibition, then, of over 2,700 paintings in oil, tempera, and water-color, including miniatures, drawings, etchings, dry-points, lithographs, aqua-tints, wood engravings, copper plates, mosaics; faience, glass, iron, embroidery and cloth stamping, the work of some 700 men and women, four of them only followed by the initials U. S. A. (and one erroneously so).

The Holland pavilion, in which were less than one hundred works by four celebrated artists, in the opinion of the writer was the best of the foreign displays. Thirty draw-

ings by Jan Toorop were masterful, some in their delicacy, some in the powerful yet always refined appeal of a great mystical preacher. G. H. Breitner had fifteen oil paintings, including an excellent self-portrait with one nude and several figures, canal and street scenes of Amsterdam under sunshine, rain and snow. M. A. J. Bauer's dozen large and small oils of Oriental and Egyptian, Spanish and French scenes, resplendent with atmosphere and delicacy of color, were nevertheless inferior to his twenty etchings, which were, in every desirable quality, the finest in the exhibition. All of the "new" in Dutch art was revealed in the work of J. Mendes Da Costa, whose portraits might have been acknowledged by the geniuses of his own affinity, Vincent Van Gogh, Spinoza, Jan Steen, even dear old St. Francis, but the originals of the conventionalized vulture, the monkeys and birds, lacking the sense of occult symbolism, would have found it hard to see themselves as Da Costa saw them or, at least, portrayed them in his technically exquisite carving and bronze casting.

Of the Belgian, 182 works by sixty odd



MY SONS

ETTORE TITO

artists, there is less to say. In sculpture, Victor Rousseau sustained but even his high reputation. George Minne preached Christ's mysticism in the "new" manner of black and white, disregarding details for the sake of simplicity and strength but appearing weak after Toorop. Emile Claus's

"Cattle Crossing the River Lys" was still as great a picture as when it was painted twenty-three years ago. Anto Carte's most recent "Pietà" was impressive, but most sincere were Eugene Laerman's scenes from the life of the poor. Gustave Van de Woestyne, Constant Permeke, Auguste

Oleffe and Van den Eeckhoudt were all represented, the last named by sixteen works.

The Spanish pavilion was also of many names, among which, alas, those of Sorolla, Anglada and Zoloaga were missing. There was something good and really Spanish in the two Zubiaurre; in Ramon's "Lace-makers of Lagarbera" for character, stability and wonderful purity of color; in Valentin's "Holiday" and "Castilian Gold" for character, too, and another quality of color; although both painters' methods were more than a trifle hard. The one portrait, worthy of attention for striking traditional excellence, too, was José Lopez Mezquita's half-length seated woman, entitled "Solitude," somewhat French in subject and technique, slightly German in heaviness. But José Solana was wholly Spanish, admirable in every requisite of draftsmanship and composition, pure, although somber in color and so profound in thought that his five big canvases, especially his two "Processions," one of "Holy Week," the other of the "Scapularies," but also the "Hairdresser," "The Waiting for the Soup Hour" and "Chorus Girls," fastened upon your mind like some of the Old Masters.

The Bavarian house was under Prussian occupation. Upon first meeting your artist friends at Venice this year, the usual greeting was: "Have you seen the German horrors?" They were Oskar Kokoschka's forty divers masses of what appeared at first sight to be childish blotches of vivid colors that none too readily resolved themselves into the misshapen forms which answered to such names as "Lot and his Daughters," "Green and Red," "Consonance," "Mania," "The Slave," etc. Among a large number of other names and works, many were well known for the characteristic German technicalities, and equally characteristic heaviness, want of humor, theatrical elements, sentimentality, and even grossness. One hall was filled with paintings by Lovis Corinth, many lent by German galleries. A dozen canvases were by Max Slevogt; another twelve were from Max Liebermann, whose "Field of Cabbages," belonging to the Dresden Gallery, took the Dreber Prize of 2,500 lire, which goes one exhibition year to a German and the next to an Italian land-

scape. Liebermann's collection of masterly etchings and lithographs was more interesting than his paintings, which could not be said of those of Corinth, Slevogt or Kokoschka.

The British pavilion offered a heterogeneous effect in 172 works by 120 artists and not, as usual, of the best, not even the good work of such celebrities as Sir John Lavery, George Clausen, Stanhope Forbes, William Strang, and many others. Of the limited examples of the "young" school, sprung into life since the war, foremost were perhaps the best work yet done by Eric Kennington, "Gas Asphyxiants," Bernard Meninsky's "Girl in the Green Hat," and John Nash's "In the Woods." To my mind, the finest things in the exhibit were Gerald Kelly's two portraits, "Mrs. Forbes" and "Consuelo," proving again in Kelly's quiet way that character, purity of color, atmosphere and strength carry that undying quality of charm under a perfected technique, always adequate, never overdone. A faultless silver-point head was by Dorothea Landau da Fano.

For the XIIth Exhibition, two years ago, England lent this pavilion to the American artists, so it was thought; but, in fact to Mrs. Gertrude Vanderbilt Whitney for a small collection of paintings, some by Americans of one and even two generations ago, which she had assembled and brought to Europe with patriotic purpose. The Italians' unfavorable opinion of that so-called American exhibit is an open secret. This year in the International Section three American artists were represented by a painting and two bronzes, besides the Pennell collection of lithographs which was given permanent place in the Division of Graphic Arts. I trust that at the XIVth Exhibition in 1924, through the influence of the American Federation of Arts, a characteristic show in a house of our own may testify to the fact that American artists are not ungrateful for all that Italy herself and her Old Masters have done toward the growth of an American art, and I hope that they will henceforth always be proud to help maintain the Venetian, as it should be, the greatest European International Bi-annual.

In the pleasant French pavilion, which Venice built for France, besides giving the



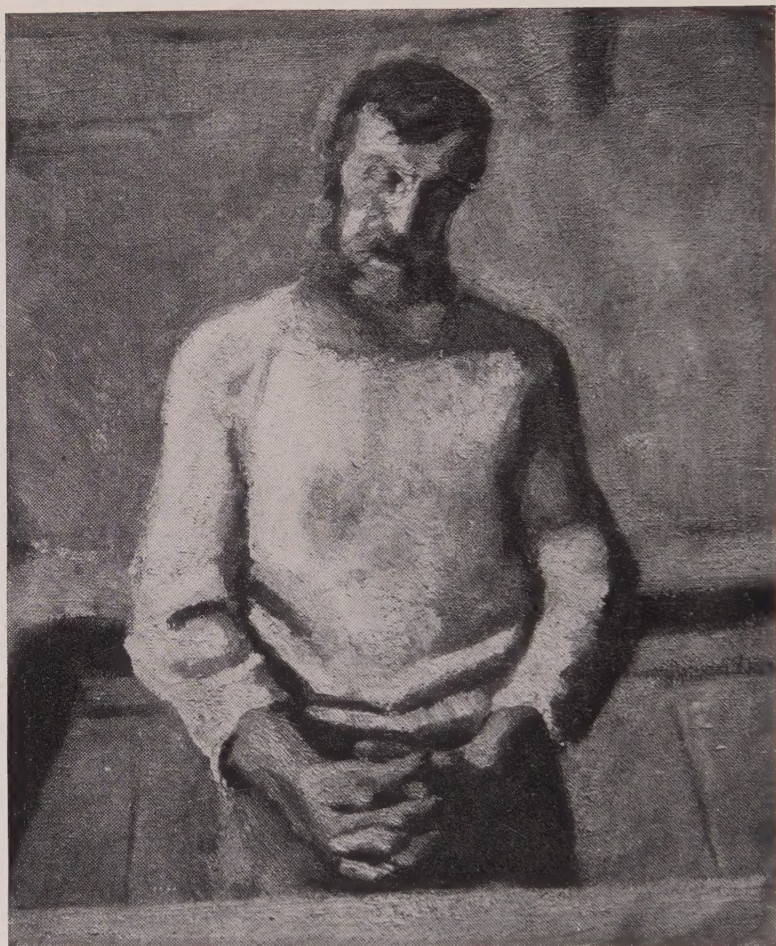
YOUTH

ETTORE CASER

ground, the largest of the seven halls was occupied by the decorative and delicately tinted conceptions of Maurice Denis, beginning with portraits of himself and his family and continuing through a great variety of subjects in tempera and colored wood-prints illustrating his books in all 54 works of the painter and writer who has exerted so great an influence for the ideals of Christian mysticism upon his materialistic epoch. Of widely different character were the fifteen canvases of Emile Bernard, including a "Dead Christ," nudes, draped figures, portraits and still life. Other interesting canvases by Charles Guerin presented subjects treated with a diversity of technique, which was also true in the personal shows of two other frequent exhibitors at Venice, Pierre Bonnard, and Emily Jacques Blanche, all men of unquestionable greatness, yet among them Monet shone resplendent in two paintings, by no

means of his best. The sole gleam of "young" work here came from six brilliant water-colors by Paul Signac. There was much that was interesting in the three bronzes that, however, were hardly equal to the fame of Joseph Bernard. Nor did we see in their paintings here the real Lucien Simon and Charles Cottet, least of all the work we once knew as Albert Besnard's. "Are the old Frenchmen," we thought, "trying to become 'young', and perishing in the attempt, or is it still the war?" Anyway they sent an exhibit of over two hundred works, with something in it for every taste in these days of liberty of opinion.

The striking Hungarian building had the largest foreign exhibit. The familiar name of Michel Munkacsy signed three admirable canvases, and outstanding from much traditional mediocrity was the work of astonishing sincerity of Ion Vaszary; also there was



FRAGMENT OF THE "BENEDICTION OF THE FLOUR" — ALBIN EGGER-LIENZ

a notable nude painted by Peter Szűle and belonging to the Hungarian State. Five strong crayon studies of horses were by Eugene Haranghy and two large and exquisite water colors were the "Willows" by Victor Olgyay and "Cloudy Landscape" by Aladar Edvi Illés. The sculptures and bronzes were less notable by far than the extensive display of decorative, sacred art and majolica from Pecs.

Of the forty halls of the central building, the two most important given up entirely to foreigners were for Troubetskoy, whose spirited statuettes, if not his dull paintings, are well known in America; and for painting and sculpture from the Argentine Republic,

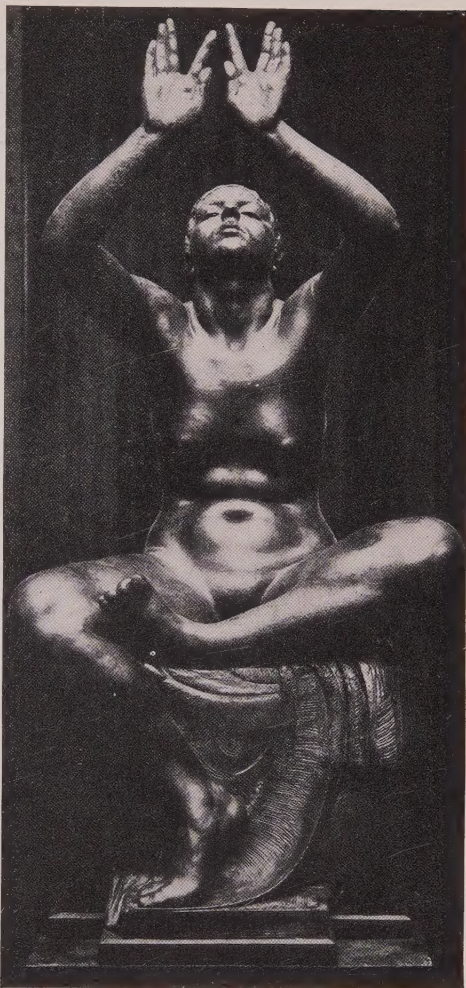
which compared favorably with any of Europe: C. Bernardo de Quiroz's "Embrujador" ("Worker of Charms") being one of the notable pictures of the year. Six other halls were international, displaying much of the best Italian as well as foreign painting, statuary, and black and white. Herbert Haseltine's small bronze horse and bull, the two most beautiful oil landscapes in the exhibition, "Valley of the Somme" and "Summer in Picardy" by Arthur Callender, native of Boston and resident of Paris, and Joseph Pennell's twenty-eight lithographs and etchings brought the United States into evidence at least. Nothing else approached Pennell's strong, intricate and

exquisite drawings, which were mostly of New York skyscrapers and the vast naval constructions for the war, the most beautiful of them all, purchased by the King of Italy. Among foreign etchers' works was a small collection, exquisite in technique and happy in subjects, of Venetian and other inspiration, by Edgar Chahine, Armenian by birth, Parisian and Venetian by residence. The best Italian contribution, from a technical as well as artistic point of view, was that of Emilio Mazzoni-Zarini of Florence, whose work is well known in America through the exhibition of the Chicago Society of Etchers.

In the thirty rooms exclusively Italian were included twenty-four personal or "one-man" exhibits of artists, living or dead. The management's custom of exhibiting so-called "retrospective shows" of the works of distinguished dead artists, native and foreign, is frequently criticised as unnecessary, by the young, who, naturally, think they know more and better than their predecessors; but defended on grounds of loyalty and as a valuable means of comparative study in a country whose modern galleries are as yet in their infancy. Most prominent of the retrospective collections this year was that of Canova, occupying the Rotunda and adding one more to the celebrations of the centenary of the death of the "new Phydias," reviver of the Greek classic style, the portrait sculptor of Napoleon and his family. Is it not one of the greatest lessons of this exhibition, this personal tribute, without any attempt to deny the fact that Canova's brilliant fame of one hundred years ago is now a thing of the irrevocable past, in the country and the city where Giorgione and Titian are as great as they were four hundred years ago?

Another *Sala* was given to Francesco Hayez, Canova's younger contemporary and admirer, and perhaps the most celebrated portrait painter of the early and middle eighties. There was still much to admire and to learn in these portraits of himself, of Manzoni, Rossini, the beautiful singer, Juva Branca, and a score of the most distinguished men and loveliest women of his day.

The careful inspection of these retrospective collections year after year would carry a stranger far in making acquaintance with



RHYTHMS—BRONZE

ATTILIO SELVA

PURCHASED BY ITALIAN GOVERNMENT
FOR GALLERY OF MODERN ART, ROME

modern Italian art. Here in this exhibition we had, for example, Mose Bianchi, Umberto del Orto, whose portrait of the noble Sra. Fochessati was (and always will be) as unsurpassable in its way as the youthful Bonatto Minella's examination study, "Pensierosa." Umberto Veruda also was found great in his full-length portrait of the sculptor, Giovanni Meyer, and in the crouching nude with her back to us, called "After the Bath." A little room of small canvases represented the courage of two Tuscan pioneer realists, Serafino Macchiati and Mario Puccini, both of them but recently

deceased. Rebelling against the artificial Italian manner (even yet too much in vogue), they determined to work only from "the real" and out-of-doors, following the path, beset with ridicule and distress, which had been blazed by the French "impressionists" and "realists" and first trod in Italy by those art heroes of Tuscany, Signorini, Lega and the man now acknowledged as greatest of modern Italian painters, the late Giovanni Fattori.

It was interesting to compare the men whose work is done with those of their contemporaries still living. The first of these Ettore Tito, is said to have founded the modern Venetian School of which Tito's pupil, Alessandro Pomi, is the most brilliant youthful member. By many reckoned the greatest of living Italian painters, Tito is equally remarkable for quality in his landscapes and figures, and one of his best examples of both was here in the "Lavandaie" ("Washerwomen"); also of marked ability in marines, although nothing here was of his best; creator of vast symbolical compositions, in the manner of the great Venetians of old, with equal mastery in the nude and in portraiture. In color, light, atmosphere (certain effects at Venice are already called "Titoesque"), in movement, sometimes in sentiment, too, he is amazing. His manner, also, can be admirable; but there is too much manner. In this show it became monotonous, and Tito seemed to be (as probably was said in the faces of Tintoretto and Tiepolo) cursed with facility; it is too easy for him to paint. Besides, he always uses those same marvelous high-keyed blues and yellows, violets and greens.

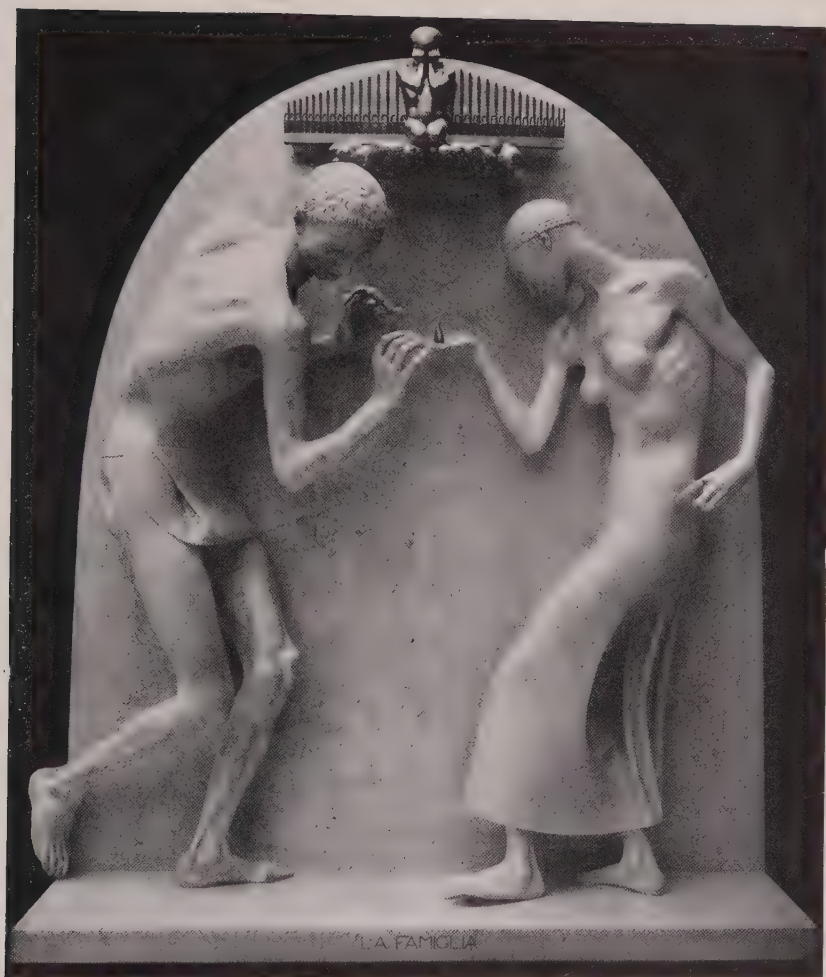
Lino Selvatico, who also had a big room hung with the draperies of Mariano Fortuny y Madrazo, showed thirty-seven examples of his celebrated portraits and nudes in wonderful skill, which is less distinctly Italian than Hayez's of Tito's, and a more composite method; that of an Italian who is also a good Parisian, and whose style sometimes suggests the Court painters of England, who, by the way, were not always Englishmen.

For the rest, the portraits by living artists were rather more numerous than strong. Out of the mediocrity stood one that was deserving of a better light, a fine and

intimate study by Maria Corradini of her father, the tender interpretation of a proud old nobleman of the old school. Two singularly fresh and happy portraits, of a man and a woman, were by Umberto Marina. In very different, "new" manner was Agostino Bosia's much discussed full length of Sra. Manzini in half-reclining position upon a couch of many colors and in a high and dissonant key of sharps. On the contrary, harmonious, calm, thoughtful, ready for work, in his overalls was seen the Venetian sculptor, Cadarin, in the portrait by his son, Guido. Mancini, the great old man of Naples, had several portraits and a nude in his characteristic manner, wonderful combinations of color in the largest quantities of paint it is possible to attach to canvas with bits of stuff, glass or metal imbedded for high lights.

But the great feature of this exhibition was interpretive painting, as well as sculpture. Symbolism in some form characterized much of the work of the 110 competitors for the prize of 10,000 lire offered, simply for the best work of art, by the Municipality of Venice in honor of the Silver Wedding of the King and Queen of Italy, and it was between two of the most profound and skillful expressions of this type that the substantial award was divided: to "The Family," a large group in marble by Adolfo Wildt and a medium-sized oil painting, "The Dinner," by Albin Egger-Lienz. The personal exhibits of these two comparatively little known artists had been the surprise and the most warmly argued subjects of the exhibition; Italians, of neither Greek or Latin origin, as is attested even more strongly by their work than by their names. Both of these men seem to have brought into Italian art, by means of their immense technical skill, an element of mysticism and asceticism and passionate understanding of hard-working humanity.

Beside such work, painting that is done merely for the love of paint, and modelling inspired only by a passion for the plastic seemed trivial, and either, only from the joy of the voluptuous, a sin. What elements, indeed, to so suddenly appear in the name of Italian art, and to take the Silver Wedding Prize in the City of Venice! Moreover, the regular Marini-Missana prizes of 2,000 lire "for works that reveal strong



THE FAMILY

ADOLFO WILDT

WINNER, WITH ALBIN EGGER-LIENZ, OF 10,000 LIRE PRIZE OFFERED BY THE
MUNICIPALITY OF VENICE

talent and merit encouragement" were awarded to interpretive paintings of ennobling elements: to Guido Trentini's "Reading," a group of poor women and girls, field-workers, halting, tools in hand, to listen to a companion read from a book, open on her palms; to Lorenzo Viani's interpretation of sustaining religious thought in the sad lives of the fishermen's wives, submissively bringing their babies, still bound up in their swaddling clothes, to the "Benediction of the Sea."

Decorative quality is shown in the works of all the prize-winners, Wildt and Egger-Lienz taking the lead. The sculptor's amazing marbles, onyxes, bronzes and

drawings, over forty works in all, beggared description in conception as in their marvels of technical skill, and no attempt to indicate their character could be made in limited space. The case is somewhat simpler with the work of Egger-Lienz, although that, too, should have an article by itself. He had in this exhibition thirty-five pictures in tempera and in oil, some of them of vast dimensions. One, only, a mob following the Cross, was in the more traditional manner of the time when Egger-Lienz of Bolsano was the young historical painter of the Austrian Tyrol. Since the war, his work has gained in character by simplicity of coloring and composition; and, from the



SUMMER MORNING

AMEDEO BOCCHI

history still in the making before the painter's eyes, he interprets with the insight of genius, as in the group of peasants or villagers, evidently seized red-hot out of a charging line, which he called the "Dance of Death." There was the struggle for daily existence of the Tyrolean farm life in such pictures as the "Sower," the "Mower," the "Shepherds," the "Man and Oxen Plowing" (seen from behind), all of them done almost in monochrome.

Among the strongest suggestions of the indoor life was the pitiful "Women War Workers," an impressive group of father, mother and son standing in the attitude of prayer for the "Benediction of the Flour" that is to be made into their bread, and the great prize-winner, the "Dinner," a group of four rough men, seated around a table

and eating their meal with wooden spoons, from a large rough bowl in the center. The landscapes were, without exception, brown-toned suggestions of the rugged and now famous country of the higher waters of the River Adige. But that the painter also knows and loves color was proved by the "Corn Harvest," and in two portraits of his children. His self portrait was also in the soft browns and golden tints which have tempted some foolish lovers of comparisons to liken him to the French Millet, even to Rembrandt, neither of whom he resembles in the least, except in sincerity.

Two of the best decorative paintings were by Amedeo Bocchi; one, entitled "Summer Morning," was a new thing to me in Italian painting; the other, "Malaria," interpreting

the grief of a family over the death of a fisherman from this dread malady, the scourge of their beautiful sea-country of Terracina, which in the healthy season, however, is the paradise of Amedeo Bocchi and several other well-known Italian out-of-door painters. These large panels were neighbors to Oskar Brazda's self portrait, portrait of a woman, and "Women with a Cock," forcible in pure, unmodulated color, and claiming for the new nation of Czecho-Slovakia a place in the "Young" art of the nations.

Another really fine girl nude, in decorative manner with a sunny, foam-tossing sea behind her, was Ettore Caser's "Youth." But the greater freedom of treatment in his larger canvas nearby, that of the gaily moving figures of a bacchanalian dance under a great tree, smacked too much of the facility of scene-painting. And that ought not to be, as anyone knows who has had the good fortune to see Caser's best work, either on exhibition at the studio in his native city of Venice or at his home in Winchester, Massachusetts, in the country of his adoption, to which, he says, he owes the blossoming of his art.

For promise and for technique that nothing short of genius can vouchsafe to so young a man, no one represented in the Venice International was even an easy second to Alessandro Pomi, pupil of Tito but disciple of Zorn, whose work he has studied assiduously. For drawing, composition, color, vigor and the exalted Venetian spirit, the three works which stood to his credit were convincing. For portraiture, there was the "Orator"; for sunlight and color upon color in the open, the "Festa" (sold the opening day); for a homely interior under a strong light, the "Vespero Intimo" with its sincere quality of sentiment, power of composition and warmth of color which captivated the purchasers for the New Museum of Tokio. That Alessandro Pomi will become a great and sure interpreter of his epoch, there can be no doubt if he is always able to resist the temptations of his own facility, as his master, Tito, does not. Some people even prognosticate that he has the temperament of a leader of the artistic thought of his time. Of that Americans may soon judge for themselves, since ours is the one country outside of his

own Venetia which young Pomi most desires to know and in which to be known.

Sculptures were to be seen in nearly all of the halls. In the Great Hall the place that had been so long waiting was seen to have at length received Domenico Trentacoste's bronze supine statue for the sepulchral monument of Bishop Bonomelli, a work that approaches the greatness of the Renaissance masters in conception, in modeling and in the casting. Attilio Selva's seated nude woman performing some symbolic rite and entitled "Rhythms" attracted much attention and was purchased by the government for the Modern Gallery of Rome. A. Pallafacchina's "Dancer" was stronger, if less charming than those of Troubetskoy, but more beautiful was the classic couple in marble by Romolo del Bo.

This year there were no Archipenko's, no startling, insistent paintings or sculptures, unless Wildt's might be so considered. If there had been such claimants, with any merit to back them, we may be sure that the management would have let them in, for the Venetian International is maintained by the municipality in the hands of enlightened lovers of art and of the good name of their city; Signor Vittorio Pica, the General Secretary, and Signor Romolo Bazzoni, the Director, are men of wide culture and experience whose perspicacity is not to be deceived, and who believe that any just claim to art should be allowed its hearing, or rather its seeing, before the open tribunal of the public taste, where so many "isms" have been weighed, found wanting and disappeared for ever.

An exhibition of seventy-six photographs by the Pictorial Photographers of America was held in the main gallery of the Art Center, 65 East 56th Street, New York, from December 28 to January 12 inclusive. These were the original prints from which the illustrations in "Pictorial Photography in America, 1922" were made, each exhibitor contributing but one photograph. These pictures, representing many different processes and subjects and coming from all sections of the country, were chosen from nearly one thousand prints submitted to the Jury of Selection, and were representative of the best and most interesting work in current American photography.

THE CHICAGO TRIBUNE BUILDING

THROUGH the courtesy of our contemporary, *Architecture*, we are not only reproducing herewith the winning design for the new building of the *Chicago Tribune*, but giving our readers the following facts in connection therewith. John Mead Howells, of New York City, son of the late William Dean Howells, one of the most admired and loved of American authors, has been awarded the first prize in the *Tribune's* \$100,000 competition for this design, and will be the architect of the magnificent building to be erected on North Michigan Boulevard at a cost of \$7,000,000. The immediate honorarium is \$50,000. Associated with Mr. Howells in the preparation of the design was Raymond M. Hood, of New York City.

The second prize of \$20,000 was awarded to Eliel Saarinen, of Helsingfors, Finland, whose associates were Dwight G. Wallace and Bertell Grenmen, of Chicago. The well-known Chicago architectural firm of Holabird and Roche was awarded the third prize of \$10,000. The remainder of the total of \$100,000 in prizes goes in \$2,000 allotments to ten recognized American architects who were invited to enter the competition, among whom mention may be made of the following: James Gamble Rogers, of New York; Guy Lowell, of Boston; Bertram G. Goodhue, of New York; the firm of Schmidt, Garden and Martin, of Chicago; Charles H. Bebb and Carl F. Gould, of Seattle, Washington; and Louis Bourgeois, Francis E. Dunlap, and Charles L. Morgan, of Chicago.

The new structure will be known as the Tribune Tower, to be executed in stone of a light color. The style is a Gothic expression of the American skyscraper, an expression of the structural fundamental of the theme, which is a steel cage. The fact that there will be no impediment to a view of each of the four sides of the building, and the further fact that its site is nearly square (100 by 135 feet), have given Mr. Howells an opportunity which he has seized with great skill and a fine appreciation of its possibilities.

The result will be an effect at once towering and militant. Mr. Howells says that the conditions he has had to meet provided the greatest opportunity that has yet been

presented to an American architect for the working out so admirably of effects which up to the present time have been realized in the beautiful Woolworth and Bush Terminal buildings in New York City. Those effects, centering around the dominant theme of a Gothic tower springing from the ground to a height of 400 feet, have, however, never been carried to the point so fully expressed in Mr. Howells' *Tribune* design.

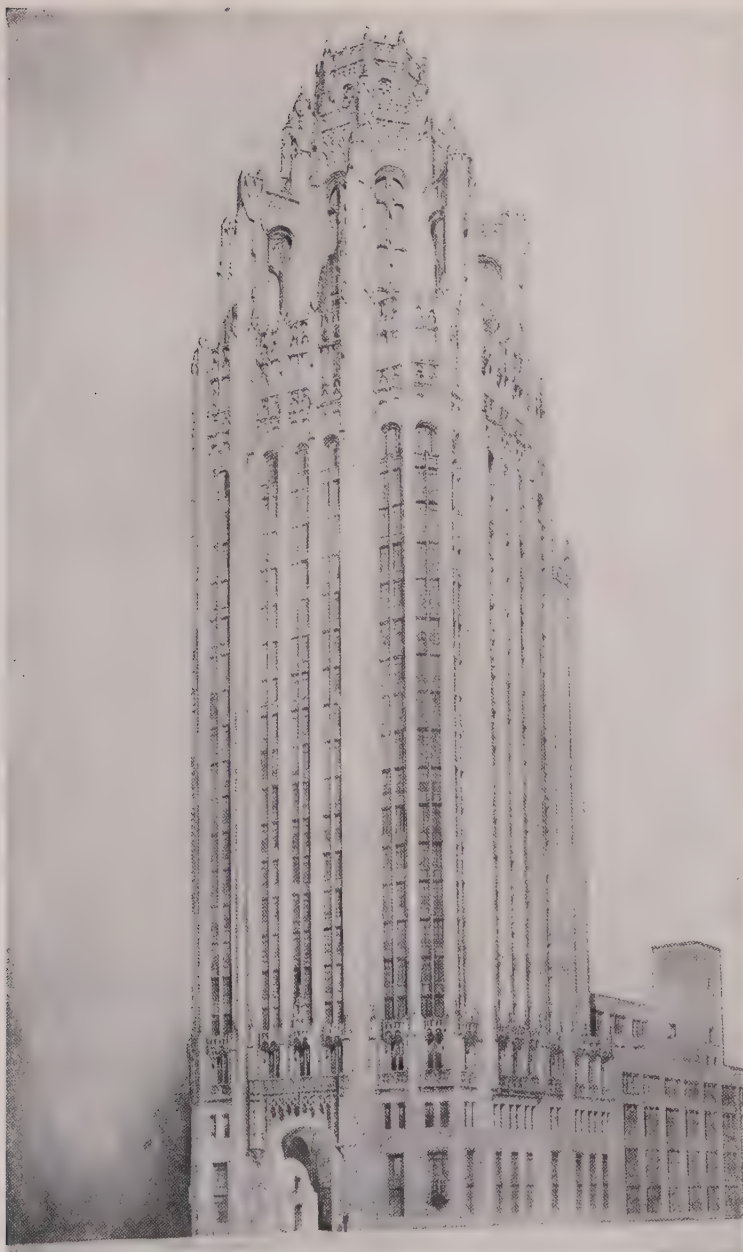
"No competition for years," says the editor of *Architecture*, Mr. J. B. Carrington, "has brought out so many designs and engaged the talents of so many men of high standing in their profession as the one for the new building of the *Chicago Tribune*."

"The conditions were fair and generous in the extreme and made an appeal to architects all over the world. Hundreds of designs were submitted, and besides those awarded the great prizes there were ten invited competitors who received special prizes in acknowledgment of particular distinction. Many others won and merited high praise. The result of this notable competition promises not only to add another noble monumental building to our national architecture but to stimulate and encourage better design in general."

According to the *Tribune's* published statement, designs were submitted from every civilized country in the world (twenty-two nations were represented), "all of them beautiful in a marked degree."

"We have too often," to again quote Mr. Carrington, "been prone to think of Chicago as preeminently the embodiment of our so-called national spirit of commercialism, of restless and unmitigated materialism, of the essence of modernism and civic selfishness, indifferent to all but the great god of business and bunk. But we doff our hat to the splendid enterprise, the fine, uncontaminated idealism that is expressed in the *Tribune's* attitude," which is ably set forth in its comment on the winning design as follows:

"Mr. Howells has given the *Tribune* all that its heart was set upon. He has given it beauty and power. He has given us beauty, but not mere loveliness. He has given us majesty without unmeaning pomp.



Courtesy of Architecture

CHICAGO TRIBUNE BUILDING

FIRST PRIZE DESIGN—\$100,000 COMPETITION

BY

JOHN MEAD HOWELLS, ARCHITECT

RAYMOND M. HOOD, ASSOCIATE

He has done something that will lift our new home out of the category of commercial profit-makers and will make it an ornament and an inspiration to the city we love. It is illuminating to read the earnest words with which he couples his architectural ideal with the *Tribune's* journalistic ideal of battle and of service."

GEORGE LUKS

BY ELISABETH LUTHER CARY

THE FATHER of George Luks told him the other day, after the fashion of a man with his child, that he belonged to a "late ripe" family, that he had not yet reached his high-water mark, that probably he would reach it when he was about seventy, or perhaps a little older. This agrees with the testimony of his work. He continually is working, and continually passing into new phases or new regions or new forms of expression; not so much adding experience to experience and thus deepening his expression of life, as supplementing one adventure with another, keeping his mind lively with the infinite variety of its investigation.

The pictures he paints today show the ebullience and directness of a young mind. Nothing about them is fixed or strained or wearied. Yet their essential likeness lies in a quality to be found only in a mind that has been young a long time; a quality of sustained taste, of preferences at once flexible and stable, of thought for a future beyond the life of the individual. The color, for example, may be as radiant as you please, but you will find its radiance always lightly veiled, always making its force and brightness felt as existing in full intensity beneath the veil. And you will find that his pigment, however brutally it is thrust upon the canvas, however casual the stroke, is there to last more years than even a Luks may count upon. The picture of a boy with an apple—I forget the exact title—is an example of the way his painting ripens. It was tart and raw when it was shown soon after it had left his easel. The whites were chalk; the reds were like those a bridge painter puts on his iron girders before he lets any other color touch them.

It is interesting to know, in this connection, that Mr. Howells has been recently appointed by Secretary Herbert Hoover as consulting architect to take charge of the rebuilding of the University of Brussels. His work has been for many years notable for its fine taste and individual distinction.

It looked bold and crude. A year or so ago it was shown again. A number of years had passed, enough of them to have ruined a painting of weak constitution, and every year had added its testimony to the artist's technical integrity. The whites were like Alderney cream, the reds were those that burn in Flemish gardens, and the values came together in a beautiful tonality that had grown from within like the polish that comes on old wood with rubbing.

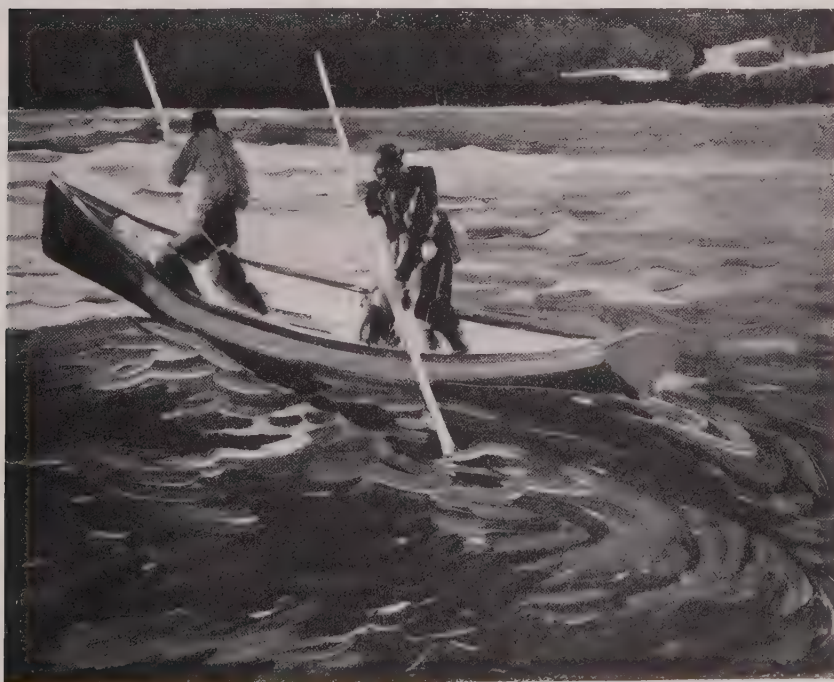
There are other canvasses, it is true, about which it is difficult to be sure—difficult, that is, for the mere critic; the artist himself entertains no shadow of doubt. There is, for example, his most exquisite interpretation of feminine beauty, "The White Macaw," a girl's head dimly pale under a large hat, a white kerchief lying softly about a cream white throat, arms of moonlight pallor. It was thinly painted, light over dark, a year or so ago, and it may behave as other things have behaved when the physical qualities of pigment have been defied. It is one of the elements of fun in living a long time that one will find out how such experiments succeed.

Occasionally Luks reaches back to Rubens and De Vos, picks up one of the subjects in which for their time they excelled, and shows them in their separate stars how they would have handled it today. The baby, "Mike McTeague," is a De Vos baby. There is one not unlike him in the Staedel Museum at Frankfurt; the same round head in a close cap; the same firm, healthy contours, intelligent eyes, brilliant flesh and blood. But the McTeague is bathed in light; the features are molded with the questioning touch that Luks reserves for his babies,



THE KNITTERS (HIGH BRIDGE PARK)

GEORGE LUKS



NOVA SCOTIA GUIDES IN A STORM, LAKE ROSSINGNOL
Courtesy Kraushaar Art Galleries

GEORGE LUKS



THE WHITE MACAW

Courtesy Kraushaar Art Galleries

GEORGE LUKS

giving them a chance to develop this way or that—far be it from him to assume to be arbiter of their little destinies.

In the matter of subjects there is much temptation to become enumerative. The names are enough as in Amy Lowell's poetry. "The Spielers," "The New York Cabby," "The Bread Woman," "Czechoslovak Mary," "Little Milliner," "The Pawnbroker's Daughter," "The Pet Goose," "The Chieftain," "Knitters in the Park." If you have seen even one picture by Luks, such titles tell you a great deal. They tell you, for one thing, how he would detest to paint a President in broadcloth or a lady

in velvet with a train. Not even the texture of the velvet would comfort him. He likes splendor but likes it in its Bohemian aspect. A Czechoslovak chieftain cannot have too much of it to please him.

He likes nature where it is most natural, not in green, becatled pastures but on the coast of Maine where gaunt rocks challenge the powerful surf, or in mid-ocean, or with Nova Scotia guides in a storm. He catches the rhythm of waves; he sees figures as incidents in a setting that dwarfs them.

Whether he paints with watercolor or oil or draws in pencil, he makes his medium his tool and refuses to be ruled by it, and he



MIKE McTEAGUE

Courtesy Kraushaar Art Galleries

GEORGE LUKS

imitates no one. The rock upon which he declines to founder is that of definition. He dots no i's and underlines no feature. In faces only the eyes detain him. And this is the defect of his quality. His brush gliding scornfully over the nonessential does miss now and then the quintessential. There are faces that are masks and bodies that are rag dolls in his sum of accomplishment. His public note that he has missed a trick and wait for the next play with confidence.

No one has seen him in his rôle of mural decorator, but on the wall of his busy studio is a sketch for a mural decoration that says

something no one else has said about a city. He has made the cathedral, the river, the bridges, the high buildings and low buildings, the trees and background hills into an organism every part of which belongs to the other parts helpfully, so that the landscape is handsomer for the contrast of the buildings and the buildings seem an outgrowth of the landscape. He has made the landscape appear the everlasting element in the scene, and the buildings, in spite of their deep and intimate connection with it, the element that changes and disintegrates. One almost could say that the buildings peopled the landscape as a warlike mountain race might



CZECHO-SLOVAK CHIEFTAIN

GEORGE LUKS



IN THE CORNER

Courtesy Kraushaar Art Galleries

GEORGE LUKS

bivouac in the country from which it sprang, swarming to the night's repose.

This power to suggest that life is a continuous flowing from one manifestation to another is not peculiar to this artist, but few have shown it so consistently. When he undertook a war painting the first thing he made it say was that war passes, that no episode of war lasts more than a day, that no military spectacle lasts more than a moment. He painted the French "Blue Devils" swinging up Fifth Avenue between the gay and brilliant crowds celebrating our entrance into the World War. It is a picture to outlast the pompous ceremonial canvases

brought into being but not into life by the mammoth struggle. It flashes with momentary gleams; sharp sunlight illumines the flags; the Stars and Stripes float from every building. The war as we saw it in the first personal reaction, our pulses tumultuous with the emotional recognition that at last it was our war. Everything moving and passing.

With the same swift touch upon the life of the city he has painted and still paints the beggars and boxers and dancers and actors who engage the momentary attention of the public, an ephemeral crowd fixed for the future by a singularly durable method, given a physical and, we fairly may assume, a

psychological immortality. "The Old Duchess"—just now she is out of date; as a personage she hardly interests us as we pass with averted gaze the shameful region of the picturesque. But she will come back as Pickwick has come back and Tony Weller and the Marchioness. The Cabby will come

back and the Spielers and all the people who made the low life of New York joyous for a painter. We then shall be aware that Luks alone has paused to bend his twinkling glance upon them, that except for him they would have left no visible mark to show the future how beautiful they were.¹

ART AND INDUSTRY—AN INDUSTRIAL ART SURVEY²

CHARLES R. RICHARDS of Cooper Union, New York, has for the past two years been conducting an industrial art survey under the auspices of the National Society for Vocational Education and the Department of Education of the State of New York, the object of which was "to ascertain as accurately as possible the situation existing in American art industries as to standards of design and the conditions that at present operate to limit these standards. The report, lately issued, is a volume of 500 pages—a document of the greatest interest and import. This survey was an essentially cooperative enterprise involving the assistance of eighty-eight individuals who served on trade and school committees as well as many others prominent in the art industries, and it represents a study of 510 producing establishments located in 55 different cities as well as of 55 schools giving instruction in industrial art. Aiming to improve American methods of training designers, it was deemed necessary to include a study of the schools of applied design in certain countries of Europe. For this purpose a representative was sent to Europe in the spring of 1920 to inspect and study the schools of applied design in France, Switzerland and England. The development of the reports of the schools in England and France was greatly assisted by eminent educational authorities in those countries. In regard to industrial art education in Germany the survey has been able to make use of a modi-

fication of the report prepared in 1912 by Dr. James P. Haney for submission to the Board of Education of New York City. The pre-war situation in regard to applied art instruction in Austria-Hungary has been described by Prof. Gyula Mihalik, until recently director of the Royal Hungarian School of Industrial Art at Budapest.

The first part of the report is made up of what is called Trade Studies—costume-making, textiles—printed silks, printed cottons and cretonnes, woven pattern silks, tapestry, pile fabrics, carpets and rugs, embroideries and laces, woolens, fine jewelry, medium and low grade jewelry, silverware, high grade furniture, medium grade furniture, lighting fixtures, ornamental builders' hardware, wall paper, ceramics and printing. In each case somewhat the same order is followed—an explanation of the industry, a discussion of the nature of design used in industry, where designs are obtained, how new designs are defined, the work of designers, training of designers, remuneration and demand, and finally training recommended by established representatives and by designers, museum collections bearing upon the trade and a general summary of the conditions.

To the general reader this opens an unknown world and one full of interest and even romance; to the youth of the country seeking placement and a share in the world's work it opens new doors of opportunity. Each industry is a problem in itself surrounded by different conditions and presenting varied

¹ Anotable exhibition of Mr. George Luks' paintings was held at the C. W. Kraushaar Galleries, in New York, during the month of January.

² "Art and Industry," by Charles R. Richards. Five hundred pages of text; bound in boards. Regular edition distributed through the MacMillan Company, Publishers, New York. Price, \$2.00.

requirements. It was the World War which strikingly brought out our dependence upon European taste and it was during the latter part of that period that our poverty in American trained designers became apparent. Curiously enough as a nation we have been disinclined to invite to our shores skilled workmen from whom our American born workmen might have learned, but have preferred to import the manufactured articles imposing a high tariff, and hence have not become earlier producers. Strides have been made, however, as the Richards report shows, in recent years, and it would be well if great heed could be given to the recommendations which the report makes in its summary or conclusions. "*One matter is clear*," to quote the report directly. "*If we are to attain fullness and maturity in our national life we must inevitably reach the point of expressing ourselves artistically as well as materially, for no nation can attain full spiritual and intellectual development until it comprehends in its own life all the powers of expression needed to satisfy its aspirations and desires.*"

It is plainly pointed out that on the economic side we have obviously the strongest reasons for endeavor in this field, for at present we pay a heavy toll to Europe for art products and designs when the highest artistic standards will bring us a world market. This is the age of the machine, and it is truly said that "whether we borrow or whether we create, the art that will minister to American needs will be the art of the machine, for only through quantity production and the machine can the needs of modern democracy be met."

Under the heading "Education of Public Taste" the following are mentioned as factors which are materially aiding development: instruction in drawing, color and design and art appreciation in the public schools, education through civic development and public monuments both architectural and sculptural, exhibitions of fine and applied art, museums, department stores and shops, women's clubs, and most potent, illustrated art magazines and magazines devoted to women's interests, particularly our graphic advertisements. The records of the survey show that our designers and manufacturers do not use the art museums to any large extent. They have not ac-

quired the museum habit, partly because the museums as a rule have not taken active measures to reach and serve the designers, nor have museum collections until lately been developed properly along these lines. The author of the report declares that the museum of tomorrow will not be content with preserving and presenting what is finest in the art of the past but will concern itself with the fine things of the day giving them place, if only a temporary one, with those of previous generations. He insists that far more frequent exhibitions of our industrial art products are needed in order that the public may learn more about them and the designer and manufacturer gain stimulus and suggestion. But he adds that, to obtain the best results, the material admitted to such exhibitions should be selected by persons of recognized artistic taste, and it should be exhibited under conditions that will attract most attention to its aesthetic quality. The arts and crafts movement, he says, needs to be nurtured and encouraged notwithstanding the fact that it has had such distinguished advocates as Ruskin, Morris and others. It should, he insists, become a vital element in our artistic evolution, its creations playing the rôle of "the poetry of industrial art." But, he wisely adds, it should be encouraged only on the condition that it produces art and not merely craftwork.

The education of the retail salesman dealing with artistic goods is pointed out as a possible potent factor in the development in public taste. A statement published in the *Journal of the English Design and Industries Association*, supporting this contention, is quoted as follows: "Given an educated and specially trained race of distributors they would leaven the whole lump, working backward on the producer and forward on the public."

Mr. Richards says that but a small fraction of American manufacturers today recognize the fact that artistry in their products is a commercial asset. For the most part they are concerned little with the effort to make really fine things. Although a large majority employ designers, marketable quality seems to be the end desired rather than the production of things more and more beautiful. To merely meet the public's demand satisfies the ambition of almost all. The larger opportunity of leading public taste

seems little realized. Quantity production inevitably makes toward standardization of form and limitation in variety. The main problem is to raise the artistic standard of the great middle field. Standards in this field must be carried forward by the few that cater to the best in consuming taste. France is awake to the need and is planning a great and international exhibition of modern decorative and industrial arts to be held in Paris in 1924. Switzerland and England are alive to the situation and in schools and exhibitions are doing what they can toward the development of better designs for the common grades of manufactured products.

There is need in this country for the enactment of a law that will protect designs from being copied or stolen. German designers are awake to the opportunities afforded by our standard manufactures and are determined to have a share in them. We must have better designers. Our manufacturers in certain industries at present go to France and other countries for their best designs. A certain proportion of designs used in American industries is obtained by purchase in Europe; another portion is obtained by copying European examples; the remainder are developed by designers in this country and come through three channels: staff designers, commercial design studios and free lance designers. The staff designer is usually a person who has developed through practical experience in the business and who has rarely received training in an art school. These men, Mr. Richards says, are true products of the country's civilization and evolve in much the same way as leaders in finance or business or engineering. They are more or less independent of schools and find their place through inherent strength and talent. Upon the quality and number of such persons that our civilization can develop and support depends to a large extent the future of American industrial art.

We are told that the commercial studio of design bears a striking resemblance to the craft workshop of the guild period of industry. The head of such a studio is both a master craftsman and a master merchant. His raw material consists of ideas which through skill and knowledge are transformed and materialized to meet the requirements of modern production. Such studios under

favorable conditions could become very important training schools for the development of young talent, but to accomplish this end leadership of high intelligence, artistic ability, and practical knowledge is needed as well as far-seeing and enlightened self-interest.

A large portion of the designs used in several industries, notably in some of the branches of the textile trade, in the manufacture of wall paper, and particularly in the case of commercial artists producing advertising matter, are furnished by free lance designers, mostly young persons who have had various degrees of art school training and possess a large amount of real and latent artistic ability. As a system of production and supply, however, Mr. Richards says, this large dependence upon free-lance artists is not one that makes for advancing standards, and characterizes the system as extremely wasteful of artistic talent. The problem of the designer is paramount. Upon his talent and capacity we must largely depend for the realization of beauty in our art products, but at the present time only a minority of designers in the art industries have been especially trained. The European art school is cited as superior with a better system of selection of student material, supervision and inspection of classes by a central authority, better quality of instructors as regards culture and training and frequency of small classes. In America we have but one notable case of a school of applied art under state administration. Mr. Richards questions whether we need more schools in this field at present. That we need schools that function better, he says, there is no doubt, but he is inclined to believe that we now have more than sufficient. This is in the nature of a surprise.

Development of textile school training for designers of woven pattern textiles is, however, indicated as a need of the near future. In other fields the advance of standards depends on developing a higher order of taste on the part of the buying public and upon the readiness of manufacturers to invest their products with finer artistry rather than upon new school provisions. Mr. Richards advocates a modification of the training now given in many of our schools in the direction of more specific instruction and with greater reference to commercial re-

quirements which will enable graduates to enter upon practical work. The plan he recommends is a system of applied art schools consisting of "a number of general schools where a sound basis of culture and skill may be developed that will serve as a foundation for any field of practical design, supplemented by a number of special schools or classes that will allow students to advance further in the particular requirements of certain art industries. For the support of the first type of school, state, city and private funds and private initiative may be relied upon. For the latter, it would seem apparent that financial cooperation on the part of manufacturers is needed." To bring about such cooperation on a systematic basis, trade relations with the whole field of art education needs to be developed and organized.

Mr. Richards heartily recommends co-ordination of effort on the part of the several forces already at work in the field. He suggests that an organization patterned on lines somewhat similar to those of the British Institute of Industrial Art or the Design in Industries Association would be of much value. He emphasizes the need of a higher quality of youth in our schools and urges that some promise or indication of special ability should be exacted from those admitted. We need higher material rewards for designers and a more recognized and dignified status—such a status as the designer has in Europe. The architects are today, Mr. Richards affirms, the best educated and most broadly cultivated of workers in the field of applied design, because they have had an extended training, involving a broad cultural scope, and they represent a group in which social and intellectual selection has played a considerable part. For the elevation of our art teaching Mr. Richards urges the need of a better qualified instructing staff—men and women not only talented and earnest, but experienced and cultured.

He deplors the short cut which our American youth is always seeking and shows it to be the bane of real accomplishment on the long road of art. The most important office of the schools of art, he finds, is in nurturing individuals who are exceptionally gifted and who can thus, properly trained, carry their achievements to higher levels.

The common criticism of art schools by manufacturers is that they are not practical—a criticism partly just but also partly unjust—a reproach which might well be removed by closer relation on the part of the schools to the industries and vice versa. The industries must admit young persons from the art school into their ranks and assume responsibility for guiding them and further developing them. The bridge to connect the schools and the industries must be built out from both sides. Finally "*our people must be educated to the belief that the development of our industrial arts is a spiritual as well as an economic achievement necessary for the country's growth, that a fine quality of art in American life constitutes for us a national need.*" And so after carefully reviewing present conditions this report leaves one with a vision—a splendid combination of the practical and the ideal.

The Brooklyn Society of Etchers held its Seventh Annual Exhibition in the Brooklyn Museum from December 20 to January 28. The exhibition comprised 222 exhibits, including many by non-members. Print makers in all parts of the United States were represented, among whom may be mentioned John Taylor Arms, president of the society; Clifford Adams, William Auerbach-Levy, Frank W. Benson, Sears Gallagher, Anne Goldthwaite, Ernest Haskell, Arthur William Heintzelman, E. Hesketh Hubbard, Alfred Hutty, Troy Kinney, Ralph M. Pearson, Joseph Pennell, Ernest D. Roth, and George C. Wales.

Mrs. Alvon R. Allen, chairman of the Department of Art of the New Jersey State Federation of Women's Clubs, has purchased a painting by Miss Felicie Waldo Howell entitled "At Anchor," which she will present to the club in New Jersey which shows at the close of the current year the best record for constructive art work. The prize will be awarded at the annual meeting of the State Federation in Atlantic City, May 2. The judges are to be Mrs. Gladys Brannigan, secretary of the National Association of Women Painters and Sculptors, and Mrs. Christina Morton, former president. The reports will be sent in on April 15.



PALAIS DE FONTAINEBLEAU—WING OCCUPIED BY THE SCHOOL OF MUSIC

THE FONTAINEBLEAU SCHOOL OF THE FINE ARTS

IN THE Palace of Fontainebleau, after months of careful planning and mature consideration, there opened about two years ago, a summer Conservatory of Music for American students, known in France as the Conservatoire Américain and in America as the Fontainebleau School of Music. This school was an outgrowth, or aftermath, as it were, of Mr. Walter Damrosch's Bandmasters' School at Chaumont, and the reason for its installation in the historic Palace of the Kings of France lay largely in the fact that M. Maurice Fragnaud, Sous-Prefet or Governor of Fontainebleau, a lover of music, took an interest in it and sponsored it from the first. Owing also to the direct patronage of the Ministry of Fine Arts, it was able to include in its faculty some of the greatest teachers of the Paris Conservatoire, such as Widor for the organ, Phillip for the piano, Capet for the violin, Vidal and Nadia Boulanger for composition.

The success of the school was undoubted from the start. Nearly a hundred pupils each year reaped the benefits of its teaching, not only in improved technique but above all in a widened musical horizon, for the most noted composers came to give con-

certs of their own works and the greatest instrumentalists played intimate programs for the students only. They, too, had the beautiful gardens of the palace and the vast forest in which to wander and to dream, and Paris, with all its inspiration, was but a short hour away.

From the very beginning it was planned to extend this music school to include departments of architecture, painting and sculpture, and thus make of it a veritable School of the Fine Arts, the environment of the palace clearly indicating it as an ideal spot for the foundation of such a school. There had been formed, soon after the armistice, as part of the Army Educational System, an Art Training Center at Bellevue near Paris, of which the late Lloyd Warren was director. This school, even in its short life, left an indelible impress upon its students and upon its faculty, all of whom united in saying at its close: "What a pity that some similar institution could not be founded upon a more permanent basis!"

Now, through the generous aid of the French Government, this will be made possible, and another wing of the Palace of Fontainebleau will be transformed into



PALAIS DE FONTAINEBLEAU AS SEEN ACROSS THE CARP POOL.

ateliers for American architects and painters, advanced students who can profit by three months' intensive study of the tradition and culture of an older civilization. For we all agree that the student can now find at home, in America, all the necessary

facilities for the study of the technique of his art, our art schools being second to none in their efficiency.

But the Fontainebleau School of Fine Arts will aim more particularly to awaken the intelligence of its students to the more



PALAIS DE FONTAINEBLEAU—ALLÉE DE MAINTENON

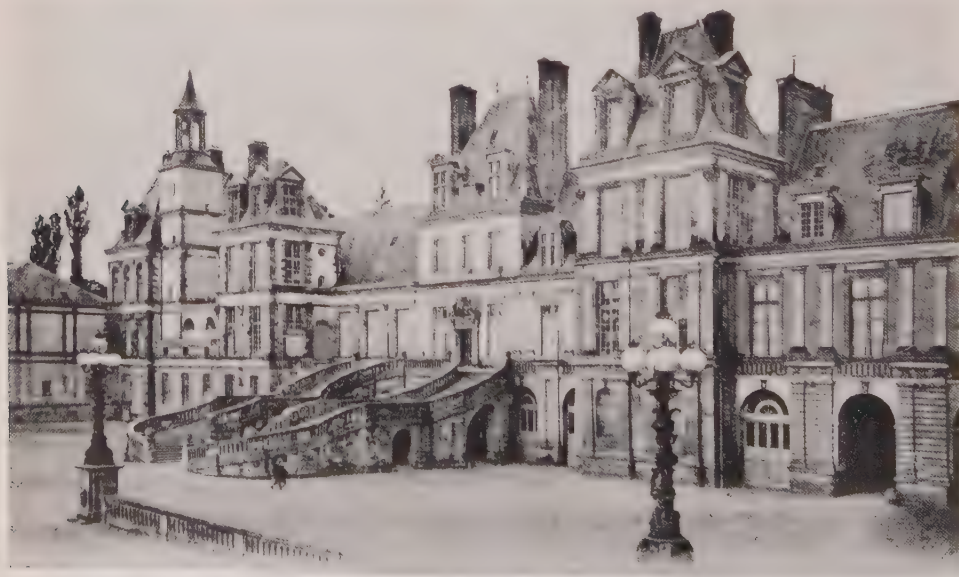


PALAIS DE FONTAINEBLEAU—MAIN ENTRANCE AND COURT

serious problems of their art and stimulate their interest in the relation of the various plastic arts to each other. This will be done by travel; by lectures which the entire student body will attend; by frequent study trips with competent guides, often

the directors of the museums themselves, to public and private collections, and by visits to the studios of great artists.

This was the method adopted at Bellevue, and its influence upon the students was far-reaching and significant. In the case of



PALAIS DE FONTAINEBLEAU—PRINCIPAL FACADE AND FAMOUS CIRCULAR STAIRCASE

the Fontainebleau School, the possibility for such study will be greatly enhanced by the fact that the ateliers are in the palace itself—that vast storehouse of artistic riches, containing, as it does, decorated rooms of all periods from the time of Francis I to the First Empire, with their tapestries, furniture, decorations, hangings, pictures, complete, that have served as models and as inspiration to artists for centuries.

The students, though lodged by the care of the municipality in the town, all take their meals in a refectory in the palace itself, seated at tables for six or eight. A big motor-bus has been secured for their excursions to neighboring chateaux like Vaux-le-Vicomte, Courances and Fleury and to the venerable churches and picturesque villages that are the wealth and glory of the Ile de France.

What more profitable summer could be devised for the art student? Instead of wandering aimlessly about and depending for information upon his Baedeker, he will lose no time in filling his mind with ideas that will be of use to him all his life. Already a large number of our most important schools and ateliers, through their directors, have expressed their interest in this scheme and have promised their cooperation by trying to send their best pupils, so that the student body promises to be a strong one and advanced enough to profit by the exceptional advantages offered by the school.

The general direction of the Fontainebleau School of the Fine Arts has been entrusted to M. Laloux, the famous *patron* of the Ecole des Beaux Arts in Paris, who has formed the talent of some of our most distinguished American architects. M. Carlu, who was at Bellevue and has also criticised at the Carnegie Institute in Pittsburgh, is to be Director of the Department of Architecture, while the Department of Painting will be directed by M. Gorguet, a man of wide experience who has designed cartoons for the Gobelins tapestries and painted decorations in public buildings. A number of other well-known men will be attached to the school as special instructors and lecturers: Lejeune for decorative sculpture, Baudouin for fresco painting, and so on.

The American Committee is concerned solely with the recruiting of students. Its direction has been placed by the French

authorities in the hands of Mr. Whitney Warren for the Department of Architecture, care Beaux Arts Institute of Design, 126 East 75th Street, New York; and of Mr. Ernest Peixotto for the Department of Painting and Sculpture, care The Mural Painters, 215 West 57th Street; while its Executive Committee consists of the Presidents of six of our leading art organizations: The National Academy of Design, the National Sculpture Society, the Mural Painters, the Society of Beaux Arts Architects, the Architectural League and the Beaux Arts Institute of Design. Further information about the school may be had by applying to the chairman of either of the two committees.

ROMAN FELLOWSHIPS

The American Academy in Rome announces its competitions for Fellowships in architecture, painting, sculpture, landscape architecture, musical composition and classical studies. The stipend of each Fellowship in the fine arts is \$1,000 a year for three years. In classical studies there is a Fellowship for one year with a stipend of \$1,000, and a Fellowship paying \$1,000 a year for two years. All Fellows have opportunity for travel, and Fellows in musical composition, from whom an extra amount of travel is required in visiting various musical centers in Europe, receive an allowance not to exceed \$1,000 a year for traveling expenses. In case of all Fellowships, residence and studio, or study, are provided free of charge at the Academy.

The awards of the Fellowships will be made after competitions, which, in the case of the fine arts, are open to unmarried men who are citizens of the United States; in classical studies, to unmarried citizens, men or women. It should be particularly noted that in *painting and sculpture* there will be no formal competitions involving the execution of work on prescribed subjects, as heretofore, but these Fellowships will be awarded on the basis of a thorough investigation of the artistic ability and personal qualifications of the candidates. To this end, candidates are requested to submit examples of their work and such other evidence as may assist the jury in making a selection.

Entries will be received *until March 1.*



IN SCHOOL

AN ETCHING

BY EILEEN SOPER

REPRODUCED BY PERMISSION OF A. C. AND H. W. DICKENS

EILEEN SOPER

BY HOWELL C. BROWN

Secretary Print Makers Society of California

IT IS almost an axiom that an etcher must go through years of preliminary drudgery before he can gain control of that most difficult of mediums, but Eileen Soper, a little English girl, seems to have been born to prove an exception to the rule. However, once in a while the Fates are kind to mortals and allow a genius to override all rules.

Two years ago George Soper, a well-known English etcher, wrote us that he was sending to our International Exhibit, not only his own work, but that of his fourteen-year-old daughter as well. He asked that they be submitted to the Jury of Admission to the Society and that of the International Exhibit also. We were delighted with her prints and she was at once elected to active membership in the Print Makers and all four proofs were accepted and hung. This was the first public exhibit in which her work had been

shown, and, encouraged by the reception we had given her, she sent that same year to the Royal Academy and had two of the same plates accepted and hung. The jury of that society knew nothing of her age and took her work on its own merit.

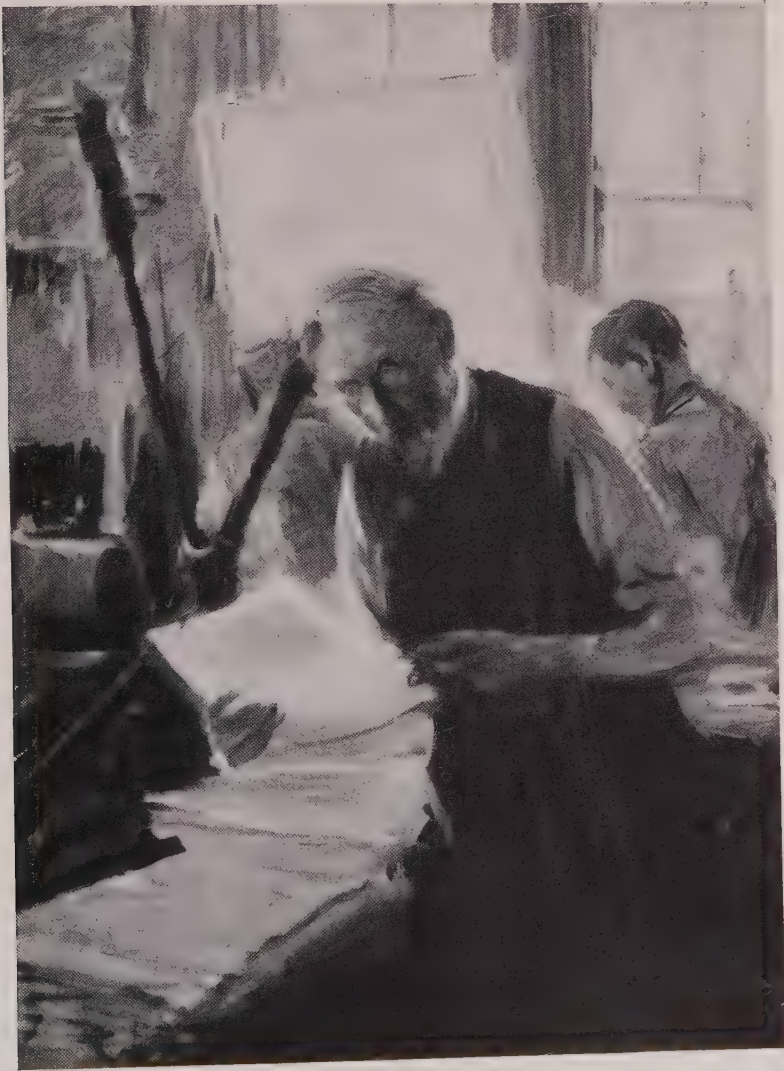
From that time on her success has been phenomenal. Proofs from her plates are much sought by collectors, and the editions are soon exhausted. The subjects of her etchings are always children—children at play or at rest, and they are done with a maturity of observation and an economy of means worthy an artist many times her age. Her draftsmanship is impeccable, and she knows the value of every line, never using two where one will suffice. Her father writes that she has never had any academic training and that he never interferes with her work in any way other than by criticism. All this success has not spoiled her and she remains the whole-

hearted child, interested in her pets and the life about her as much as in her plates.

It is dangerous to prophesy in regard to any artist, and especially such a young one, but from time to time it seems that a real genius is born into this world and apparently this is one of those occasions. If her talent continues to develop as it now

gives promise, we look forward to seeing her name among those of the really great etchers of the world.

This little notice might be expanded to many times its size, but the accompanying illustration will show, far better than mere words, the unique quality of her genius. It has exceptional merit and charm.



Courtesy Chicago Art Institute

JOSEPH PENNELL, ETCHING

A PAINTING BY
WAYMAN ADAMS

FEDERATION NEWS

MEMBERSHIP CAMPAIGN

The membership drive has been much more than a membership drive, for in addition to securing members we have received remarkable publicity throughout the country, and the interest in art has been given a permanent stimulus in a large number of communities.

The tremendous correspondence in connection with the campaign has revealed a great deal. It has shown a crying need for the very things which the Federation offers; it has shown an enthusiastic appreciation of the help already received from the Federation in countless communities; it has shown such a sincere interest in the Federation on the part of individuals that they were willing to give of their time and strength at one of the busiest seasons of the year, and in the face of obstacles of ill health, conflicting drives and numberless obligations.

The drive by January first had increased the membership of the Federation by 50 per cent. This is a remarkable showing, considering the small number of committees we were able to get actively started before the holidays. A great many committees will function in January and February. A large committee has been appointed in Cleveland, with Mrs. Harry L. Vail as chairman.

AWARDS

The awards have been made in the eastern, central and southern states as follows: Eastern: First, Erie, Pennsylvania, painting by Frederick J. Waugh, "Tropic Surf"; Second, Lancaster, Pennsylvania, etching, "Hovering Geese," by Frank W. Benson; Third, Brunswick, Maine, Medici print, "The Sackville Children," by Hoppner. Central: First, Oxford, Ohio, painting "The Pines," by Charles Warren Eaton; Second, Fort Dodge, Iowa, etching by Everett L. Warner; Third, DeKalb, Illinois, Medici print, "The Sackville Children," by Hoppner. Southern: First, Georgetown, Kentucky, painting by Birge Harrison, "New York in 1900"; Second, Fort Worth, Texas, etching by Lester G. Hornby; Third, Farm-

ville, Virginia, Medici print, "The Sackville Children," by Hoppner.

In every community where a campaign has been put on our membership has been more than doubled. In Erie, Pennsylvania, a manufacturing city of 93,000, the membership was increased from 1 member to 161. In Lancaster, Pennsylvania, a city of 53,000, where we had 3 members, the present total is 86. In Youngstown, Ohio, with 132,000 population, over 90 new members were secured, 8 of them active. In Fort Dodge, Iowa, with 19,000 population, through a remarkable campaign put on by the *public schools*, the membership was increased from 1 to 68. Such teachers are community builders in the finest sense of the word. In Rockford, Illinois, 48 new members were enrolled, with 2 as a beginning. Dekalb, Illinois, with less than 8,000 population, secured 21 members, with none as a beginning. Fort Worth, Texas, with 106,000 population, increased from 3 to 120 members. Waxahachie, Texas, with less than 8,000 population, made a splendid showing of 8 members, with none as a beginning. The chairman had apologetically written before her campaign "There will not be many, I know, but perhaps it will help introduce the American Federation. I am sorry I cannot do more. If you but knew a small Texas cotton town during a year of crop failure, you would understand!"

CORDIAL COOPERATION

The following extracts from letters show what a gracious response our appointment of chairmen secured from extremely busy people:

From Texas:

"I will be very glad to do what I can for the Federation. I have enjoyed the magazine since 1917 and the privilege of being a member. I thank you for the opportunity to pass it on to others."

From Iowa:

"I am not an uplifter in any sense of the word, but I do so thoroughly believe that the spirit in man which responds to art promotes a human sympathy which helps to break down barriers between nations and between races that in this cause I am glad to do my bit, though my work is

very heavy and I am not as strong as I'd like to be."

Another from Iowa:

"I thank you heartily for the honor you have bestowed on our city by giving us a chance to be associated in a small way with your wonderful work, and any time I can interest anyone I will do so."

From New York State:

"While I am a very busy person, I am willing to accept the chairmanship of our local committee, as I know it to be a worthy cause and one in which I am deeply interested."

From Connecticut:

"It is needless to say that the word 'drive' or 'campaign,' since we have been so over-driven, brings a curious sinking of the heart to those asked to assist. However, a united effort of some kind doubtless obtains results that the desultory attempts do not effect. Certainly in anything that will aid the work of The American Federation of Arts I will do my best. It certainly does a great deal of good work."

From Kansas:

"I am delighted to be offered this opportunity."

From Idaho:

"We want to help the A. F. A. We respect its influence for good in the art world, and we will do the things which will increase its membership."

From Alabama:

"I am very much interested in seeing your work grow in every respect. I am therefore doing all I can to further the work."

From Florida:

"I am heartily interested in the Federation, and if I can be of any service here in my new home and community, please give me the privilege of serving. I shall be glad, indeed, to help in any way possible here, so don't hesitate to call on me."

From Ohio:

"I am very busy, but will do this for you, since you are depending upon me. We are busy people, but will give of our time to invite our friends and the people of the community to become members of the Federation. . . . We are doing all we can to secure as many members as possible, and to create an interest in art in our community."

Later the chairman wrote:

"We are creating a new enthusiasm in art, and that is a big thing."

In this town of 2,000 people, 25 members were secured by this committee and organized into a chapter.

APPRECIATION OF THE FEDERATION

That the Federation is appreciated in all sections of the country is convincingly shown in these extracts:

From New Jersey:

"We are wholly in sympathy with your Federation and it has our admiration and approval in every way, and we hope that we may be of service in extending your membership."

From Texas:

"I heartily endorse and approve the work of the American Federation of Arts and all it is doing for art in America."

From Illinois:

"We are working for the prizes, although I feel keenly that our town will be benefited by the number of members if it does not get the prize."

From New Hampshire:

"I have been a member of the Federation for a good many years, and I am heartily in sympathy with the splendid work it is doing and would do anything that would tend to make the lives of this city richer by coming in contact and seeing beautiful works of art."

From Ohio:

"Your Federation means so much for the development of art in this country."

From Montana:

"We are, as you know, trying to interest our students in the work of the Federation as part of their art education, and have the AMERICAN MAGAZINE OF ART on our reading table."

From Virginia:

"I am, of course, very much interested in the work of the Federation and will do all I can to further its work."

APPRECIATION OF THE MAGAZINE

Of course we did not need to be told that the AMERICAN MAGAZINE OF ART is appreciated, but it was gratifying to receive innumerable letters like the following:

From Illinois:

"I enjoy my magazine more than any other that comes to me regularly and often bring out a year's collection to let friends see the beautiful illustrations. My two little grand-daughters, seven and ten, go through them over and over and are becoming familiar with many lovely things."

From Michigan:

"The copy taken by the Art Association is turned over to the University Library, where it is in great demand."

From Idaho:

"The A. F. A. MAGAZINE will appeal strongly. It is more than good—it is surpassingly good."

From Nebraska:

"I have enjoyed the ART MAGAZINE very much, and it has been a great help to us in our work."

From California:

"This is not a very large place, but quite a number of ladies are helping to interest others in joining the Federation, not so much to win the prize, but for the real good from the magazine and the membership."

NEED FOR THE FEDERATION

The acute need which exists in many sections of the country is evident from the following extracts:

From Virginia:

"I will add that there is practically no place in the whole United States that needs the help and advice of the American Federation of Arts more than does at this time. We need help and we need sympathy in what we are trying to preserve."

From Kansas:

"We certainly need your help and inspiration."

From Illinois:

"I am seriously interested in the promotion of art and know the good produced by it in the common life. We need its influence here very much."

From Kentucky:

"How I wish my enthusiasm for this work were worth more to you (she writes from the hospital). I do believe heartily in the American Federation of Arts and see so clearly the need our state has of just the service it is ready to give us."

From Tennessee:

"I have only recently in a talk stated how valuable I feel the Federation is to the entire country. You know how I feel about the Federation. I wish it every success in the world."

From Ohio:

"I think your plan and purpose splendid. It offers a big vision for towns that do not have the advantage of art as in bigger cities."

From Alabama:

"I do believe there is a germ of interest in art here, which may grow, but it will do so very slowly; however, I know of no means that will so advance it as the American Federation of Arts."

UNEXPECTED INTEREST

One of the most encouraging things about the campaign has been the fact that the chairmen frequently discovered infinitely more interest in their communities than they themselves anticipated, as the following extracts show:

From Maine—At the beginning of her campaign, one chairman wrote:

"There is very little wealth in the town. The town is clubbed almost to death. We all support

the Dramatic Club, the Orchestral Society, the Saturday Club, an Art Club, and every sort of community, church, philanthropic and other organization that you can imagine down to the Pine Grove Cemetery Association! I have been chairman of so many drives—all of the Liberty Loan drives in which the women worked during the war, Y. W. C. A., Red Cross, famine relief etc., that I know pretty well the pulse of the people, financially, philanthropically, intellectually and artistically.

Perhaps the above is sufficient to show you that I can hardly hope to find many new members for you here. I do not think it is worth while to form a committee."

Later she wrote:

"In the beginning I wrote you how small a chance of membership there would be in our little college town of 7,261 inhabitants, of whom more than half are French Canadians, chiefly employed in the mills. I am happy to tell you that we have twelve. I can hardly hope that we may win an award. I assure you, however, that should it happen, it would give a tremendous art impetus here. We are far removed from art centers, but the town is loyal and alert."

From a town of 12,000 population in West Virginia, which sent in twenty-two members, the chairman wrote:

"I was afraid we would not meet with much success, so near the holidays, and as there have been so many 'drives' recently. But the enthusiasm has been very marked and pleasing."

From Indiana:

"We are working very diligently here to have a rebirth in interest of things artistic. Our efforts are being met in a fine spirit by the public. I believe that a strong pull and urge from your headquarters is helping wonderfully."

Even some of the cities which secured the most amazing results were not very optimistic at the start. Fort Worth, Texas, where 120 new members were secured with one as a beginning, had written:

"There are so many demands in a fast-growing city like Fort Worth where everything has to be provided, and in consequence of the lack of money and having to adopt makeshifts, many things have had to be provided three and four times over again in my short life, you will understand that we cannot hope to secure a great number of members, but each member will add to the number and the publicity of the campaign will do much to arouse interest in the work."

Erie, Pennsylvania, where over 160 new members were secured, wrote:

"I am not certain what or how much I can accomplish in this manufacturing city, against ignorance and indifference with regard to art."

Kentucky also surprised herself, the chairman writing:

"Now please don't expect our people here to flock *en masse* to the standard of art, for we are having trouble in getting funds for all our activities this fall; lots of people haven't got it and lots of others have slumped. But I shall be glad to make the effort, for there seems an awakened interest in it here. I find the public school teachers are paying a university professor to come here once a week to give them lectures on art."

Later she wrote:

"I have found quite an enthusiastic response, and in unexpected quarters, too."

She finally sent in twelve members from her town of 4,000, and wrote:

"I hope that this is the beginning of better things for art in our community. There is no teacher of art in our city school, nor in our college, and we should have both. But we have *one* art enthusiast, who has an art class in his office—any child, any age, comes at any and all hours and he gives them all he knows without money and without price."

METHODS USED

Since everyone is interested in knowing just how some of these splendid results were secured, we wrote to the most successful chairmen for suggestions for the future.

We are taking the liberty of quoting at length from a letter we received from Mrs. Catlin, the chairman of the Erie, Pennsylvania, committee. Her letter is an inspiration, and to meet Mrs. Catlin herself is a privilege.

"MY DEAR MISS HAWLEY:

"Your letter received yesterday was very gratifying. I am sure I do not know how to advise any chairman except to 'Go to it.' Unless they agree with me that there is little difference between religion and real art, I doubt if they can even take my advice. I think I will have to open my heart quite wide to explain 'how it is in Erie.'

"To begin with, I am over seventy-six years of age, have been a teacher of art in Erie for over fifty-eight years, or perhaps I had better say a 'preacher' of art, its high ideals and saving grace! So my interest in the Federation campaign was enlisted far more for the benefit I believed the *MAGAZINE OF ART* and the generous ticket would give in our families, perhaps, than in an idea of a contest for a prize.

"Hence, I asked a number of influential people to lend me the use of their names as a committee. The press was willing to give space, but disclaimed all knowledge of art.

"Then I spent hours daily at my telephone, calling up our best people, setting forth to them that the American Federation of Arts was the best and only organization of the kind in this country—devoted to promoting art for its own sake every-

where—that it wanted to enlarge its influence and to this end it sought members among the cultured classes.

"Also, that the *MAGAZINE OF ART* was its organ—that of itself it was a work of art, mechanically perfect—its articles were intelligent, and gave what we ought to know and also the art news up to the minute. On this basis I asked them to join an organization of which they had never heard for the most part.

"I put these things in the foreground and the prize in the background, and secured 100 of the 161 names myself. I could not have worked for the prize as a purpose or a reward. If, however, we do win one, we shall appreciate it at its true worth.

"Please pardon this unusual and personal outpouring of my spirit, and believe me

"Most sincerely yours,

"(Signed) LOUISA CARD CATLIN,
"President Art Club of Erie."

Miss Margaret Evans, the art director of the Butler Art Institute, Youngstown, Ohio, wrote us explaining how her committee secured such splendid results. This letter is so suggestive that we are quoting it in full.

"DEAR MISS HAWLEY:

"Your letter dated December 16 at hand. We used the following plan in our campaign.

"The eight people who were selected for the Invitation Committee were each deeply interested in art, lived in different sections of the city, had experience in meeting people in a business way and are in sympathy with me in my work.

"I sent each of these your letter to the Invitation Committee, one of your pamphlets and also a personal letter explaining my plans. I asked each of them to choose eight people to work on a sub-committee and to meet with me the Wednesday before our campaign began to go over our plans. Every worker, 73 in all, gave me a list of names of people that were to be approached.

"I checked each of these lists to avoid duplication, returned the corrected lists to the workers, then sent to each person on their lists a personal letter from the Butler Art Institute and one of the pamphlets you sent me to use.

"In the meanwhile, both of our leading papers wrote up the campaign, the *Vindicator* using all the material you sent.

"When the workers started out on their field, the people approached had already read of the campaign in the newspapers, had also had a letter from me from the Butler Art Institute and one of your pamphlets. So that it was not so hard to get the people to understand the nature of the movement.

"The Invitation Committee reported to me in the middle of our campaign what each of their workers were doing. I asked for a final report Sunday.

"If it were not for the fact that there were so many drives planned at this season in Youngstown, we would have continued the work, but a Red Cross drive, a Chamber of Commerce drive and now a Salvation Army drive has each in turn

interested the people, and each of these was much needed, too.

"When your telegram came we were so busy getting our Colonial Exhibit ready that I could not stop at that time to check up. I do the type-writing myself at present and this, with my regular work with classes, clubs and school children, is keeping me very busy. We enjoyed the work of the campaign, though, very much.

"Sincerely yours,

"(Signed) MARGARET EVANS,
"Art Director."

A great deal of appreciation was expressed for the material furnished from headquarters, chairmen writing as follows:

"I am glad you think we did well, but I am sure it was due to the excellent publicity sent from the central office and to the fact that our newspapers were willing to publish it."

"May I thank you for your letter and the keen appreciation of art you show in it. It is contagious and makes me long to do things, things far beyond what I can at present."

"Do let me congratulate you on the superior quality of your 'publicity stuff.'"

"Your material seems to be very complete for advancing interest in The American Federation of Arts here."

"I certainly want to congratulate you on the cleverness and thoroughness of the preparation at headquarters."

L. J. H.

EXHIBITIONS

The exhibition season is now at its height, and the February schedule lists fifteen engagements for oil paintings and water colors alone, not counting the various smaller exhibitions. It is interesting to note that two of the places which have arranged to show the Federation's exhibitions in February won first prizes in the Membership Campaign Competition. Erie got the Waugh painting, which will undoubtedly add to the interest shown in the two collections to be at the Art Club. Oxford, Ohio, which is scheduled for the "Pictures of the Southland" by Alice R. Huger Smith, received the Eaton painting which was the first prize in the central states. Both Charles Warren Eaton and Frederick J. Waugh are represented in one or more of the traveling exhibitions.

The Federation has made arrangements with a good many distant places to have exhibitions, and in this way comes in contact with points in the far south, such as Tampa, Florida; on the Pacific Coast, and especially in the middle west, where there is unusual interest in art matters.

It is hoped that the monthly bulletins may be of assistance to other places not booked for exhibits by informing them which traveling exhibitions are in their territory.

While the Photographs of Cathedrals were at Utica, N. Y., the schools made special visits to the Gallery in the Public Library. The pupils of the sixth grade class were each assigned a different cathedral for study; several high school teachers also made cathedrals the subject of class compositions during the exhibition weeks, and the pictures were of special interest to those who had traveled abroad or who were contemplating a trip. Utica felt the exhibition was not only a success educationally but gave much real pleasure to the general public.

Another encouraging report came from Manchester, N. H., where the work of the National Association of Women Painters and Sculptors was shown. The exhibition attracted a great deal of attention at the institute, and the miniatures and sculpture shown with the paintings made it of interest to a larger group of people. The exhibition was brought to Manchester through the Currier Gallery of Art and received excellent publicity.

When the group of pictures by Susan Ricker Knox of "Immigrants at Ellis Island" was at Bloomington it proved to be such a popular exhibit that the Art Association asked to keep the pictures an extra week. The collection went from Illinois to St. Petersburg, Fla. These typical scenes which occur daily at Ellis Island are quite a revelation to many visitors at the exhibition who are thus given an opportunity to study certain types of newcomers to our shores.

Among the purchases already made from the Exhibition of American Handicrafts is a Peruvian Serpent Bowl by Mrs. Robineau, which was bought by the Metropolitan Museum for its permanent collection. Sales have also been made from the water color exhibition, the exhibition of Benson etchings, and the exhibition of British etchings. Wherever this last collection has been shown purchases have been made to a most encouraging extent.

While the exhibition of Medici Prints was at the Memorial Art Gallery in Rochester, N. Y., a copy of "Beatrice d'Este" by di Predis was sold there.

H. H. C.

MEETING OF THE BOARD OF DIRECTORS

AN IMPORTANT meeting of the Board of Directors of the American Federation of Arts was held in the Metropolitan Museum of Art, New York, on the afternoon of January 12. At this meeting the following resolutions were unanimously passed:

"Resolved, That The American Federation of Arts use such means as may be within its power to arouse interest throughout the country in the erection of a suitable building in Washington for the National Gallery of Art, and to induce a demand on the part of the people for an appropriation for this purpose from Congress.

"Resolved, That approval be given a bill lately introduced into Congress authorizing the establishment of a Park Commission, to have supervision of the development of the park system of Washington, the National Capital, and providing for the additional purchase of land for park and playground purposes, in view of the fact that this bill has the endorsement of the National Commission of Fine Arts.

"Resolved, That in view of their generous contributions of paintings to be awarded as prizes in the Federation's membership campaign, the following artists be elected to life membership in The American Federation of Arts: Mr. Charles C. Curran, Mr. Charles Warren Eaton, Mr. Birge Harrison, Mr. Francis C. Jones, Mr. Frederick J. Waugh."

The president, Mr. de Forest, announced his departure on January 24 for a trip around the world, and by unanimous vote Mr. Frederick A. Delano, a vice-president, was appointed and urgently requested to serve as acting president during his absence.

At the request of Mr. Elihu Root, who was unable to be in attendance, Mr. Edward Robinson presented the following statement and resolution which, on motion duly seconded, was unanimously carried:

"The Board of Directors of The American Federation of Arts, an Association of the principal museums and societies for the

promotion of art throughout the United States, at a stated meeting held in The Metropolitan Museum of Art in the City of New York, the twelfth day of January, 1923, Represent:

"They are informed that a proposal has been made to change the law under which excavations under permits of the Service des Antiquites have been prosecuted hitherto in Egypt, and to repeal the provision by which the excavators under such permits are entitled to one-half of the portable antiquities discovered, leaving the excavators no rights whatever to any portion of the articles found except such as the Director General may see fit to give them. The Directors of this Federation are satisfied that such a change in the law would put an immediate and complete end to all excavation in Egypt on the part of American institutions or individuals. Without some assured right to a definite portion of the results of excavation the trust funds of the museums could no longer be applied to such a purpose, and individuals would be unwilling to contribute. Therefore, be it

Resolved, That The American Federation of Arts would deeply deplore any such step on the part of the authorities having control of the excavation of antiquities in Egypt."

On motion duly seconded and carried, the Secretary was authorized to transmit copies of the above resolution to the Directeur General of the Service des Antiquites, Cairo, Egypt, and others.

A letter from the National Committee of the United States for the restoration of the University of Louvain, asking the cooperation of The American Federation of Arts, was, at the request of Mr. Cass Gilbert, presented by the President.

On motion duly seconded and carried it was unanimously agreed that the facilities of The American Federation of Arts for distributing information concerning the work of restoration be placed at the disposal of the committee.

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WHERE DOES ART COME IN?

One of the results of our Federation Membership Campaign is a knowledge of the innumerable "Drives" that are being conducted throughout the country. There are drives for the Red Cross, drives for the "Y"s, both W. and M., drives for hospitals, churches and schools, drives for building funds of all sorts, drives in fact for every need of a community for which the municipal, state or national treasury does not provide. It is appalling, and because the needs are real and worthy one could not hinder their success—but where does Art come in?

Art adorns life, makes life more beautiful, but if that is all, is it right or reasonable to ask money for its support when from the near east and from the nearer west comes the cry of the needy for succor? Certainly no. But is art only this? Let us see. What differentiates man from beast? Not only a knowledge of good and evil, but power to

appreciate beauty. As man rises in the social scale he becomes more intelligent and cultured, his appreciation of beauty increases, and with it proportionately his love of art. Art therefore may be said to not only increase but assist civilization; certainly it ministers to the spirit at the same time that it contributes to material wealth. Artists are primarily seers and prophets, discovering to others beauty not patent to all.

The greatest of all teachers reminded us that man cannot live by bread alone—the spirit as well as the body must be fed; even the body to be kept in health must have a balanced diet. So must life to be healthy. All work and no play makes Jack a dull boy. The man or woman who toils without respite from early morn to bedtime becomes merely a machine and gradually decreases in capacity and intelligence. Play is as important as work in the general scheme of life, and if of the right kind it is truly recreation.

Art is the best kind of game if one only knows how to play it, but, like other games, it can only be learned by practice. The street gamin and the museum director cannot be expected to get the same amount of pleasure from, say, an etching by Rembrandt. But the museum director to whom the etching brings keen joy may in his boyhood have been a street gamin.

The more familiar one is with art the more one finds in it—the greater the pleasure and refreshment one gets through it. This power of enjoyment is a most covetable possession and one which we may well labor, yes, even drive, to secure for our children's children. And in doing so we need not be accused of selfishness, for, after all, their measure of usefulness will be in accordance with their breadth of vision. As individuals, as a nation, we shall be best able to help others if we ourselves attain to full stature. It is generally agreed that what the world needs most today is leadership, and true leadership is bred of wisdom.

WHY DRIVE?

If art is so valuable, so essential an asset, why should it be necessary to drive to secure its support? That, indeed, is a problem.

The Chicago Art Institute reckons the life of a member at four years; the Metropolitan

Museum of Art at seven. The Minneapolis Art Institute is, through the medium of its Bulletin, asking the people of Minneapolis if they think an Art Museum of sufficient value to be supported by the people, and so continued. A feast is provided, the guests are invited, and yet it is necessary to induce, if not compel, attendance. How curious—and how discouraging! Why, says the practical one, bother about those who do not care. Leave them alone; they are the losers. And so they are. But those who love art cannot be content to keep its enjoyment to themselves; they must reach out and share their pleasure with others. Furthermore, we are our brothers' keepers; we cannot live merely unto ourselves if we wish to live well. And besides, the unwilling, once within, frequently prove most rewarding in appreciation; they do not know, and the unknown to any adventurous spirit is inviting. Therefore, we who know must not only provide the feast and invite, but coax, persuade, cajole—sometimes drive, to induce participation therein—with all patience, with all persistence, for, despite discouragements of indifference, and sometimes temporary defeat, we are assured that it is very worth while.

NOTES

THE PRINT MAKERS SOCIETY OF CALIFORNIA year the Great War began, by fourteen artists living in or near Los Angeles, for the purpose of awakening an appreciation in prints and their makers. It was first known as The Print Makers Society of Los Angeles, but as the membership increased and artists began to join from all parts of the world, the name was changed to The Print Makers Society of California, in order to remove any idea of local feeling. The society has now 126 active or artist members, and 125 associate or lay members, scattered all over the world, so that it is really international in scope.

It maintains and circulates a number of traveling exhibitions which go all over the United States and are sent to any city desiring them, upon application to the secretary, at very moderate cost, the prints being matted but unframed. This is done in order

to reach as many people as possible, and especially those in small towns where the expense of an exhibition of pictures cannot be met. These collections start out in November and continue on circuit until June. Applications for dates should reach the secretary not later than October.

Besides the traveling exhibitions, contribution to which is open only to members, the Print Makers of California hold in March of each year in the Los Angeles Museum an International Print Makers' Exhibition, open to all the world. In the Third International held in 1922, there were shown 471 prints representing the work of 229 artists from nine different countries. As work is accepted from etchers, engravers, block-printers and lithographers, these exhibitions give a comprehensive view of what is being done by print makers all over the world. All this is a labor of love, as the society pays no salaries and charges no commissions.

Because of the excellent work that this society is doing, and its close association with print makers of today, the AMERICAN MAGAZINE OF ART will publish monthly news of the society and has arranged with the secretary, Mr. Howell C. Brown, for the further publication of an illustrated article on some phase of print making or the work of some print maker, in each issue. The introductory article appears this month and is on "Eileen Soper." Future articles will be on equally interesting personalities, men and women of large achievement, and will, in every instance, be by authoritative writers.

The American Water Color Society and the New York Water Color Club held their joint annual exhibition in the Fine Arts Building from December 22 to January 9.

As a foreword to the catalogue, a letter, supposedly addressed to the Exhibition Committee by a Miss Hannah Pimerton, was published. It read as follows:

"It was with considerable surprise that last year, on the opening day of the first Combined Exhibition of the New York Water Color Club, and the American Water Color Society, I found my name in the catalogue.

"I am a retiring old lady and hate newspaper notoriety, but it was 'thrust upon' me.

Fortunately I subscribe to all the news-clipping agencies, and it was delightful to me to realize how heartily the press had appreciated your efforts to give a fine exhibition.

"If I am not mistaken, one critic only seemed a little sarcastic—a certain Mr. ——dear me, what was his name? Oh well, it doesn't matter. He said something about the show containing a larger amount of meritorious students' work than usual, but nothing to particularly attract the public.

"I was glad he found it meritorious, but felt worried about the public, and so I put on my old bonnet and hurried straight to the exhibition.

"The galleries were crowded with people I supposed to be the happy parents of the students, but learnt that they were not.

They were the public attracted to the exhibition by the splendid pictures it contained, and I gasped when I heard the salesman had earned \$400 a week out of his commissions.

"I just thought to myself, 'It only proves Mr. What's-his-name doesn't know anything about the public,' and I looked round for a lovely little picture, and bought one by an artist whose name was unknown to me. One has to do more than merely talk about art. How can we get great artists unless we encourage small ones until they become great?

"Hoping your next Combined Exhibition will be even more successful than the last, I remain,

"Yours very truly,

"HANNAH PIMERTON."

If anyone is suspicious of the identity of this frank-spoken lady, let them be—it matters not, her wisdom is certainly to be commended. May her tribe increase!

THE
NEW SOCIETY
EXHIBITION

The New Society of Artists opened on January 2 their Fourth Annual Exhibition in New York. This exhibition for the first time was held in the Anderson Galleries, where there is 40 per cent more hanging space at the disposal of the hanging committee than at previous exhibitions of the society. For the first time, also, the individual members of the society were permitted to show groups of their paintings or sculpture. In some cases the group of one man ran as high as ten canvases.

The main idea, originally, in organizing the New Society of Artists was to gather together in one group the artists who were leading the various schools, or rather the independent and original men around whom groups or schools had already formed. A plan of enlargement for the society is being followed which will always prevent the domination of it by any particular group of painters.

The chairman of the New Society is Gari Melchers. The council is composed of George Bellows, Gifford Beal, John Flanagan, Eugene Speicher, Leon Kroll, Paul Dougherty and Stirling Calder. Joseph Pennell is secretary.

Among the members of the society are Chester Beach, Reynolds Beal, Robert Chanler, Timothy Cole, Hunt Diederich, James Earl Frazer, Rockwell Kent, Albert Laessle, Ernest Lawson, George Luks, Dodge MacKnight, Paul Manship, Andrew O'Connor, Maurice Prendergast, Elmer Schofield, Edmund Tarbell, Irving R. Wiles and Mahonri Young.

The recent exhibition continued through January 27, Sundays included.

The California School of A COLLEGE OF Arts and Crafts has been incorporated as a College of Arts and Crafts under the laws of the State of California. The incorporation was formed "to establish a college or seminary of learning for the teaching and training of all manner of persons, without limitation as to sex, creed, or race, along lines of the industrial, normal and fine arts, and of such other educational lines as the future needs of the State of California and of the United States of America may, in the opinion of the board of trustees of the corporation, demand."

The College of Arts and Crafts will be a semi-public institution and will not be conducted for profit. Degrees will be conferred with entrance requirements of the same standard as those required by the University of California, Stanford University, Columbia University, and the Carnegie Institute of Technology. Courses leading to certificates and diplomas will be open to students who are not candidates for degrees.

The work of the college has been arranged in three professional schools—the School of



VICTORY

A BRONZE EAGLE

BY ALBERT LAESSLE

EXHIBITION NEW SOCIETY OF ARTISTS

Applied Arts, conferring the degree of bachelor of design or bachelor of arts in applied art; the School of Fine Arts, leading to the degree of bachelor of fine arts; and the School of Education in Arts and Crafts, whose work will entitle to the degree of bachelor of education in arts and crafts.

The spring term opened in January, when many new advanced courses were entered upon. Among these are furniture design, design in the art industries, graphic advertising (including poster and commercial design), costume design and illustration, textile design, interior architecture and decoration, ceramic art, metal-work, and jewelry.

In these courses the instruction will be chiefly individual and will be partly based on advanced problems developed in cooperation with the art industries of Oakland, Berkeley, and San Francisco. Original research work will be required of all students. As the school has its own shops for wood-working, metal-work, jewelry, pottery, and printing, much of this work will be done at the school. However, a part of the time devoted to research work will be given to first-hand work in the art industry plants. During the final year the student may devote his entire time to one selected line, part time in school and part time in the industry. In this way the student may specialize in furniture, in textiles, in costume design, in advertising, or other selected lines.

ART IN CHICAGO

A generous gift of \$25,000 to the Decorative Arts Department of the Chicago Art Institute by Mrs. Emily C. Chadbourne, of that city, has made possible a substantial increase in the collection of works of art in that department. Only the income from this fund will be used to purchase works of art. In addition to this gift Mrs. Chadbourne has given the Institute forty-five art objects, among which is the original plaster bust by Jean Baptiste Carpeaux, called "La Chinoise." This is a portion of the figure of "Asia," which is one of a group of four representing Europe, Africa, Asia and America, and which is a part of the Fountain of the Observatory in the Luxembourg Gardens, Paris.

Under the auspices of the Association of Arts and Industries, the following lectures on industrial art subjects were given in the Art Institute of Chicago during January: "Printing," by Charles S. Peterson; "Furniture," by Lionel Robertson; "Artcraft Needlework," by Elizabeth Wells Robertson; and "Interior Decoration," by Paul Chalfin. These lectures were free to the public.

A Print and Drawing Club, the purpose of which is to acquire prints and add them to the collections of the Art Institute, where they may be seen and enjoyed by the public, has lately been formed. Mr. Potter Palmer is president of the club and the following

have been chosen directors: Robert Allerton, Walter S. Brewster, Charles S. Dewey, Thomas E. Donnelley, Percy B. Eckhart, Frederic F. Norcross, Horace S. Oakley, George F. Porter, and A. A. Sprague. It is the purpose of the club to help round out the museum collections where they are in need of accessions. The institute already has made a notable beginning in the way of acquiring valuable collections, among which may be mentioned the Howard Mansfield collection of Meryon Etchings, the Wallace L. DeWolf collection of Zorn Etchings, the Gurley collection of Drawings, the Burne-Jones collection of Drawings, the only complete collection in existence of the drawings of Odilon Redon, and the only complete collection of the etchings of the Swiss artist, Rodolphe Brendin. In addition to the above, there have recently been added important examples of etchings and drawings by Corot, Degas, Raffaelli, Millet, Rodin, Bakst, Mauve, L'hermitte, Besnard, Gauguin, Van Gogh, mainly of the French school, and of Shannon, Brangwyn, Augustus John, Orpen, Bone and others of the English school. American artists are represented by the drawings of Sargent, Blashfield, LaFarge, Jerome Meyers, Bellows, Davies, Glackens, Eggers, Forsberg, Hopkinson Smith, Webster, Cassatt and others. Nearly all of these recent acquisitions may be seen in the corridors of the museum, and on the second floor.

All lovers of the colorful, fascinating old craft of stained glass should feel happy over the enthusiastic interest shown in the designs, cartoons and actual windows exhibited in the Department of the Fine Arts in Carnegie Institute, Pittsburgh, in December.

The opalescent school was well represented by a group of panels by that eminent artist, John La Farge, and a panel by the late William Willett, who designed and executed the Chancel Window in the West Point Chapel, and the great window in the Hall of the Graduate School at Princeton, interestingly showed the influence of opalescent glass, although it was in the antique method.

Medieval glass was represented by scores of water color drawings, tracings, color-photographs, and by a few small pieces



STAINED GLASS WINDOW

HARMONY GROVE CHAPEL
SALEM, MASS.

BY

CHARLES J. CONNICK

ONE OF A SERIES OF EIGHT WINDOWS DEPICTING BY OLD
TESTAMENT SCENES EIGHT VIRTUES

copied from old windows. A small glass panel of the fourteenth century, lent by Mrs. Otto Heinigke of New York, reminded us that it was the sturdy sincerity of this maker of stained glass that kept alive the old craft's ideals at the time when the commercial picture-window seemed to be all that was popularly known or desired throughout this country.

Many of the drawings were noteworthy. Mr. Saint's group was especially to be commended. His Methuselah from Canterbury is a masterly rendering of that thirteenth century panel. The comparison of these water-color drawings with each other, and with the *lumière* plates shown by Mr. Connick, gave a more complete understanding of the old masterpieces in glass, "Notre Dame de la Belle Verrière," the great "Jesse Window" of Chartres, the "Good Samaritan" window of Bourges, and the noble "Crucifixion" of Poitiers, to mention only a few.

The cartoons shown by Mr. D'Ascenzo, Mr. Connick and Mr. Young were especially interesting in relation to their sketches, *lumière* plates and finished windows. Many of Mr. Young's were carried out in color and were quaint and charming in their reminiscence of olden days. Mr. Burnham had a well-designed cartoon of St. Augustine; Miss Edith Emerson showed the cartoon for the Roosevelt Memorial window; Miss Violet Oakley exhibited the beautifully drawn and colored cartoon for her well-known Dante Window.

One of the most fascinating of all the efforts to reveal the beauty of old work was the stained glass panel, "Mater Dolorosa," shown by Henry Wynd Young of New York. It was an inspired copy of the well-known fourteenth-century panel from New College Chapel, Oxford. Mr. Reynolds' copy of a panel from Le Mans was also well done. The panels by Mr. D'Ascenzo from the chapel at Valley Forge were noteworthy in full color and marked an interesting modern tendency toward elaborate painting. Mr. Connick's window, "Justice" (Moses) and "Wisdom" (Solomon), to be placed as a memorial to the Choate family in the Harmony Grove Cemetery Chapel, Salem, Mass., which was lent by Mrs. J. Montgomery Sears of Boston, was an excellent example of an artist's effort to express universal ideas and emotions in

line and color; it suggested a full knowledge of the craft and its precedents, without being heavily archaeological.

In the medallion type were interesting panels by G. Owen Bonawit, George W. Sotter and Leo Pitassi. Mr. Sotter's "Agnus Dei" medallion and Mr. Pitassi's simply drawn and sympathetically painted small window were excellent examples of jewelled glass "in little." Mary Frye's small medallion, "Joan of Arc," had a sensitive scheme in white and color.

A window is an architectural unit designed to admit light—colored light perhaps—and every detail of its structure should emphasize its place as the "Handmaid of Architecture." The finished windows, as well as the sketches and cartoons, should be looked at with this relation in mind.

The Seventy-Eighth year of
 PHILADELPHIA the Philadelphia School of
 SCHOOL OF Design for Women, which is
 DESIGN FOR the oldest school of applied
 WOMEN art in the United States,
 began on Monday, October 2.

Among the interesting features of the new year is the announcement of a new European Fellowship established by Mrs. Wharton Sinkler in memory of her father, George W. Elkins. The title of the new Fellowship is the "George W. Elkins" European Fellowship for Achievement in the Fine Arts, giving Post-Graduate Study in Europe." This fellowship balances the one already possessed by the school established by Mr. P. A. B. Widener and continued in his memory by Mr. Joseph E. Widener, for achievement in design, giving study in Europe. At present there are three graduate students in design in Europe. The new fellowship gives the school an opportunity for the recognition of talent in Fine Arts and Illustration, which have come quite to the front in the school work under the long principalship of Emily Sartain, and the continuation of her policies under Harriet Sartain, the present dean.

During the summer, Henry B. Snell, who is in charge of the oil and water color work at the school, held a very successful summer class at Boothbay Harbor, Maine, where a number of the scholars and post-graduate students were in attendance. The exhibition of their work at Boothbay quite sur-

passed all previous exhibitions of that character.

In the school itself the exhibition of designs successfully used in the textile industries and other work of the students in the various mediums and in sculpture is now open to the public in the gallery. Under the direction of Miss Harriet Sartain the faculty is the same as last year, with Henry B. Snell in charge of oil and water color painting and composition, and the following distinguished artists in charge of other branches: R. Sloan Bredin, Life Class and Advanced Portrait; George Harding, Illustration; and Paula Himmelsbach Balano Charcoal Portrait and Antique.

ART IN MISSISSIPPI

The eleventh annual exhibit of the Mississippi Art Association will be held in Jackson, February 1 to 10. Exhibitions are invited, but only members of the association are eligible for the medal offered for the best picture. The Art Association has fostered a number of other exhibits during the year, among them the Alice Huger Smith exhibit, the Frank Alvah Parsons collection from the New York School of Fine and Applied Arts, the Memphis Public School exhibit, the Junior League Posters, and two exhibits of local artists, work which included fine arts, crafts and commercial work. No exhibit that has ever been held in Jackson was more appreciated and enjoyed than the work of Alice Huger Smith, though the collection from the Parsons School appealed to a varied class of patrons. This exhibit was held under the auspices of the Parent-Teachers Association at one of our local schools and was a financial success. All the other exhibits have been open free to the public. The Junior Rotary exhibit is being sent over the state through the Chairman of Exhibits of the Parent-Teachers Association. This organization, as well as clubs belonging to the Federation, is using all the local talent available for lecture work. Heretofore there has been no call for amateur speakers on the subject of art.

The Art Association was instrumental in getting the "International Studio" and the AMERICAN MAGAZINE OF ART placed on file in the City Library.

Our permanent exhibit which is still

housed in the assembly room of the Jackson Public Library is growing slowly. During the past year four local artists presented paintings to the association.

One of our most distinguished lecturers of the year was Joseph Pennell, who gave his lecture on Whistler. It means much to have seen and heard a man of Mr. Pennell's distinction. Mr. Ellsworth Woodward, of Newcomb College, lectured to us on the occasion of the association's annual luncheon and again at Belhaven College.

Both the active and the associate memberships in the association have increased. The club membership feature has enlisted many who would not have joined us as individuals.

The new and the past presidents of the Mississippi Federation of Women's Clubs have joined forces with the Art Association and have been of great assistance in this work.

<p style="text-align: center;">A DISTINGUISHED DANISH SILVERSMITH</p>	<p>An exhibition of Silver made by the Danish artist, Georg Jensen, was held during the months of December and January at the Art Center in New York, attracting</p>
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wide notice and calling forth very favorable criticism. The Metropolitan Museum of Art and the Newark Art Museum were particularly interested in the exhibition and have each bought several pieces of the silver for their permanent collections.

Mr. Jensen's work is known and appreciated both in this country and abroad. In November, 1921, he held an exhibition under the auspices of the Fine Arts Society, New Bond Street, London. While this exhibition was in progress the following notice appeared in the *London Times*:

"At the Fine Arts Society in New Bond Street there is on exhibition a collection of silverware, made by the Danish artist, Mr. Georg Jensen. This is the first great showing in London of his work. He has created a new school of the art of silversmithing and is considered by many the greatest silversmith since Paul Lamarie in the eighteenth century.

"As an artist and executor Mr. Jensen has made much of the present work with his own hands, and the older of the pieces included in the six or seven hundred articles being shown, are all entirely his own. He



SILVER TEA SET

BY GEORG JENSEN

said recently that his aim had been to build, on the basis of the antique, a new style of silverware, not copies, but a new creation. His chief aim had been to make beautiful every article that is put to daily use, and at the same time so inexpensive that others than the rich could have it. He anticipated with great interest his reception in England, since the English as regards silverware seem to be the most conservative people in the world, due perhaps to the fact that they possess much of the finest antique silver. He himself was a great admirer of the old English silver, although not very enthusiastic about the work of the modern silversmith. It was the flat tone that made the real beauty of the antique silver, and he disliked the modern silver chiefly on account of its bright finish.

"Among the pieces exhibited is a copy of the silver bowl bought by some of his Swedish admirers and presented to their king, also a copy of the tureen presented as a silver wedding present to the King and Queen of Norway. There are also copies of a number of Mr. Jensen's pieces acquired by different museums."

existence, contain not only exhibits of finished products but machinery showing processes of manufacture. As planned, it will be a national center and permanent exhibition place for all the applied arts. The exhibitions will not, it is understood, be restricted to American manufacturers. The building will parallel, in a measure, the Crystal Palace of London and the old Crystal Palace of New York, though it will not attempt to cover the entire field of manufacture. The Association of Arts and Industries stands sponsor for it. It is both an artistic and a commercial venture and is purposed to increase prosperity through the medium of manufactures and at the same time improve the quality of the articles manufactured, through better design.

The other bill provides for the comprehensive development of the Park and Playground System of the national capital by the appointment of a commission, to be known as the National Park Commission, composed of the Secretary of the Treasury, the Secretary of War, the Chairman of the Senate Committee on Public Buildings and Grounds, the Chairman of the Committee on Public Buildings and Grounds of the House of Representatives, and the Engineer Commissioner of the District of Columbia, the executive officer of which is to be the officer in charge of Public Buildings and Grounds.

This commission is to be authorized to acquire such lands not only in the District of Columbia, but in Maryland and Virginia, as in its judgment shall be necessary and desirable for the suitable development of the national capital park, parkway and

TWO IMPORTANT BILLS

Two bills have recently been introduced into Congress which come directly within the field of art. One provides a site for a \$30,-

000,000 Arts and Industries Building which is to be erected with funds contributed by a group of public-spirited citizens interested in the development in America of industrial art. This building will, if it comes into

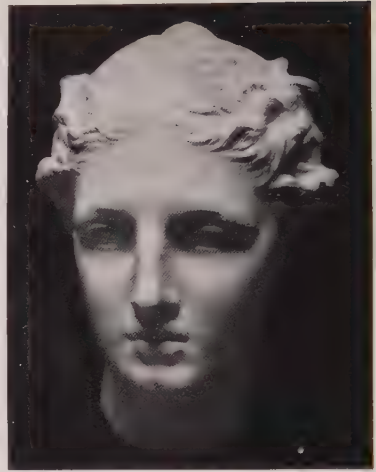
playground system, and to appropriate each year hereafter a sum not exceeding one cent for each inhabitant of the continental United States to be used for such acquisition, expense of surveys, etc., etc. Three-fourths of the funds are to be used for the acquisition of lands within the District of Columbia. Lands outside the District shall be controlled as determined by agreement between the commission and the proper officers of the states of Maryland and Virginia, with the approval of the President.

This bill has the hearty endorsement of the Commission of Fine Arts, the City Wide Congress, and the Washington Board of Trade and Chamber of Commerce, as well as of the local art association, the Washington Society of the Fine Arts, and the American Federation of Arts. It is earnestly hoped that it may become a law.

NEWS LETTER
FROM THE
AMERICAN
ACADEMY
IN ROME

The chief event of November was the arrival of Messrs. Faulkner and Manship, who have come to work up the Thrasher-Ward Memorial. Mr. Faulkner and Mr. Manship are both former fellows of the Academy, and it is, therefore, peculiarly fitting that they should undertake to design a memorial for two other former fellows, Thrasher and Ward, who died during the Great War. Mr. Ward's uncle has generously agreed to pay for the actual cost of the memorial, and the trustees are providing for the expenses of Messrs. Faulkner and Manship out of interest derived from the funds collected in memory of Mr. Frank D. Millet at the time of his tragic death on the *Titanic*. The central bay on the library side of the courtyard has already been prepared for the memorial, and the artists have had a model of the bay made and are now studying fresco processes. They plan to make the upper portion a fresco depicting, in a symbolical way, a youthful fellow of the American Academy embarked upon a voyage of discovery among the great artistic wonders of Europe. The lower portion contains the dedicatory inscription and a carved marble seat where future academicians may repose and ponder.

Prof. Showerman has just finished his interesting set of lectures upon "Eternal



IDEAL HEAD IN MARBLE BY TOM JONES
FELLOW, AMERICAN ACADEMY IN ROME

Rome," much to the regret of those who have been listening to him. At his last lecture there was an enthusiastic "demonstration" in his favor, the like of which I have not seen during the eleven years I have been in Rome.

Mr. Henry Osborn Taylor has delivered the first of his two lectures on "The Formative Elements of the Mediaeval Mind." The lecture was well attended and much appreciated.

We have visited the famous Torlonia sculpture gallery in the Trastevere. Senator Lanciani kindly consented to lecture to us, and, as he had aided in the excavation of many of the statues themselves, what he had to say contained many an interesting anecdote. As it is difficult to obtain permission to see this collection, we invited the students of the French Academy, Spanish Academy, and English School to go with us. Such visits as these, where the students from the various academies mingle, is about as far as we have progressed at present with the scheme of an association of national academies in Rome. Any year, however, may see a more closely knit association.

The gifts of the month consisted of (1) about 150 books from the estate of Mrs. W. H. Hurlbert, a relative of Trustee George B. McClellan; (2) Lire 500 from Mr. John Gray for the library; and (3) \$1,000 from Miss Isabelle Ballantine for the library.

The head of the Architectural Department of the Massachusetts Institute of Technology

has asked me to obtain for his department full-sized plaster casts of the column and pilaster capitals of the Pantheon, Temple of Mars Vengeur, Temple of Castor and Pollux, and the Portico of Octavius. These casts were made years ago for the French Academy, and the director of that institution has kindly agreed to let us have copies made. It is a great opportunity. We ought to have a set at our Academy, but economy is the watchword now.

Roumania is to have an Academy in Rome. The new director called a few days ago. They have only archaeologists at present, but as soon as their funds are sufficient, artists are to be added.

We have had a visit from Mrs. George Montgomery Tuttle, of the American School of Music at Fontainebleau, which is planning to add painting, sculpture and architecture to its curriculum.

Sixty-six sat down at table on Thanksgiving Day in the Academy. The checks for the Collaborative Prize winners of last year arrived just in time to be handed over at this meal to three lucky competitors. It was really a remarkable dinner economically, for it cost only thirty-three cents a plate. After dinner, dancing, pool and bridge were in order.

GORHAM P. STEVENS,
Director.

ILLINOIS ART EXTENSION
committee remembers the slogan suggested by its distinguished chairman, Lorado Taft,

"See Illinois First," and gives itself an excursion that constitutes an itinerant convention through some scenic and historic portion of the state. This year 101 members of that body assembled on October 1 at Starved Rock, a few miles from La Salle, and after exploring the cliffs and canyons of that impressive place and of the state preserve, Deer Park, near by, and hearing its history and legend recounted, went to Peoria. While there it visited the new Allied Arts gallery and then took passage on the packet, *The Golden Eagle*, to St. Louis, passing, en route, the site of Fort Creve Coeur, just below Peoria on the Illinois, the high cliff near Alton on the Mississippi, where the great pictograph called the Piasa Bird

greeted the first white explorers of the region—Marquette, La Salle, Tontie Joliet and Hennepin—since quarried away, and the "Castled Rocks" of their old maps which alone remain as relics of those days to greet and astonish the eye with their picturesque and feudal aspect and give to the river, at this point, the resemblance, so often noted, to the Hudson and the Rhine.

The visit to St. Louis was timed for its annual civic event, the Veiled Prophet Festival, and the committee witnessed the parade from the windows of the Planters Hotel while the dinner, tendered by the art interests of that hospitable city, was in process; and, later, attended the great ball, the crowning Veiled Prophet feature, tickets having been provided as a special courtesy to the visitors. The following morning, October 3, the committee was conducted on a tour of the city that particularly stressed such features as the Public Library, the City Museum of Fine Arts, the Art Guild with its little theater, the splendid Municipal Theater, the universities and the particularly fine parks of that place.

The party next went, by traction, to the Cahokia Mounds. They are sixty-six in number. They constitute the largest and most important group of artificial earth works in the world and are presently threatened with destruction through the encroachment of East St. Louis, 4 miles away, due to her pressing need of factory sites. These tumuli are now in process of examination by Warren K. Moorehead, the well-known archaeologist, for the purpose of determining, beyond all possible dispute, their artificial character and something of their culture.

A short stop at Alton was allowed for the cordial reception which the townspeople accorded the tourists and for a visit to the Elijah P. Lovejoy monument and other points of association with the martyred abolitionist; for a view of the canvases of Sylvester, "the painter of the Mississippi," and of the old city hall where the first of the Lincoln-Douglas debates were held; after which the party again boarded *The Golden Eagle* for the return trip.

Perhaps the most valuable part of the whole excursion was the work carried on during the several days of water travel. Dr. R. E. Hieronymus, head of the department of the University of Illinois known as

the Better Community Movement, had appointed to this committee representatives from practically every organization in the state formed for the purpose of creating or conserving beauty of historical significance. The hours on deck were filled with reports of work done and plans for future accomplishment; lectures on fine arts, on the geology of the state, its water survey and utility and aesthetics in water towers; talks on community building and planting; the beautifying of rural school and farm yards; on pageantry; the preservation of wild flowers; forest preserves; historic houses; Lincolniana, and innumerable other important phases of the work of this committee which seeks to bring beauty and its appreciation to the home and community life everywhere in Illinois.

JOSEPHINE C. CHANDLER.

An interesting feature of ART AND THE 1924 Olympic Games of OLYMPIC GAMES Paris will be a Congress of Art, which is being planned as an integral part of the Eighth Olympiad. It has from the beginning been the purpose of those who have revived and organized the Olympic Games to associate Art and Thought with athletic exercises. The Congress of Art, Literature and Sport, convened in Paris (1906) by the International Olympic Committee, resolved to establish competitions in Art and Literature.

The competitions will be international and will be five in number, including Architecture, Literature, Music, Painting and Sculpture. The competitors will be absolutely free in the choice of their subject and in the form and dimensions of their work. The only condition imposed is that the work shall not have been previously published or exhibited and that it shall be directly inspired by the idea of sport.

As in the Olympic Games of Ancient Greece, the prizes in these competitions will be identical with those for the athletic contests. The First Prize will be the Silver Gilt Olympic medal, the Second Prize the Silver Olympic medal, and the Third Prize, the Bronze Olympic medal. These prizes will be distributed by the President of the Republic at the same time as those of the athletes.

BOOK REVIEWS

FREDERICK LAW OLMSTED—LANDSCAPE ARCHITECT. Edited by Frederick Law Olmsted, Jr., and Theodora Kimball. Vol. I, "Early Years and Experiences," Together with Biographical Notes. Illustrated. G. P. Putnam's Sons, New York and London (The Knickerbocker Press), Publishers.

On the centennial year of his birth is published this first volume of the professional papers of Frederick Law Olmsted, the distinguished American landscape architect, to whose genius several of our American cities are greatly indebted for their present-day beauty, and who personally did much to establish the profession of landscape architecture on a high level in this country.

Miss Kimball, who in 1920 undertook the task of editing the papers already brought together by Frederick Law Olmsted, Jr., calls attention to the richness and variety of these professional records and to their valuable bearing on problems of today and also of tomorrow. Volume I is devoted to the background of Mr. Olmsted's professional career; Volume II will deal with his first professional undertaking, the New York Central Park, designed in cooperation with Calvert Vaux, which marks the beginning of a new era of parks and of civic design in America. The history of the development of this park is considered of such importance in the development of the City of New York that the Russell Sage Foundation, in connection with the survey of Greater New York and Environs, has made a special grant to enable the editors of the Olmsted Papers to produce a monograph on Central Park which shall not only present the park from the standpoint of design but shall also give a connected history of its conception, design, construction, and management up to the time of its fullest development before its principal designers lost touch with it in the eighties. The volume will therefore offer not merely, or even primarily, Mr. Olmsted's personal contribution as a designer, but rather the conception of the park as he always regarded it, as a great collaborative effort in and for a democratic community.

No other problem will be treated at quite such great length; in fact Mr. Olmsted's writings have been arranged for publication in large groups according to the nature of

the works in connection with which they were written—public parks and park systems, town plans, land subdivisions, grounds for public and semi-public buildings, private estates, and so on. It is purposed to round out the series by a general volume, which will weave together many fragments and extracts, mainly from letters and reports not considered worthy of presentation *in extenso* in the previous volumes, together with connecting and explanatory matter by Frederick Law Olmsted, Junior, which will give an orderly and consistent presentation of the theory and practice of the landscape art as developed by Mr. Olmsted, Senior.

It is interesting and valuable to know that much of the material was gone over by Mrs. Frederick Law Olmsted, Senior, who, though in her ninetieth year in 1920, was still able to guide the work of selection, rounding out many fragmentary records with her own excellent memory. For more than a year she made it her major occupation and saw the scheme of the whole series of volumes take place, approving the selection of material for the first volume before her death in April, 1921.

Historically and artistically this series will undoubtedly prove a valuable record. Volume I is obviously most personal and for the general reader, therefore, peculiarly engaging.

ELEMENTARY INDUSTRIAL ARTS, by Leon Loyal Winslow, Specialist in Drawing and Industrial Training. The Macmillan Company, New York, publishers. Price, \$1.20.

This volume is a unique textbook of industry and art for the higher elementary school grades. It includes a discussion of the important industries of our country—their art aspects, their history and their value to man—and tells the story of the materials and processes involved in the making of the finished products. This study is combined with work in drawing and construction, carefully planned projects being outlined in connection with the description of each industry considered. The text is supplemented by carefully chosen illustrations and by selections from literature. It is an admirable textbook in Industrial Arts and, for schools without a course in Industrial Arts, a fascinating

supplementary reader. It is also of general interest to the artist and the craftsman-artist.

The author of this book does not content himself with linking manual processes with aesthetic appreciations and calling the result Industrial Arts; he does not even confine himself to correlation between Industrial Arts and the other school subjects; he establishes an actual identity of content between Industrial Arts and history and geography and literature.

GODS, GOBLINS AND GHOSTS, by Bertha Lum. J. B. Lippincott & Co., Philadelphia and London, Publishers. Price, \$10.

Bertha Lum's wood block prints have for some years been known to and prized by collectors. While different in spirit and character from those of the late Helen Hyde, they similarly exhibit a genuine kinship with the Japanese School of Ukiyoye. She has indeed imbibed the spirit of the art of the Orient and mastered the ability to express much in a few lines. The present volume is made up of a series of Japanese folk tales and fairy stories which the artist has skillfully interpreted both in pictures and in words.

THE NATIONAL ACADEMY OF ARTS AND LETTERS' SERIES OF MONOGRAPHS

The National Academy of Arts and Letters has published a series of Monographs in booklet form—biographical and appreciative articles on deceased members, written by their distinguished colleagues. They are of varying lengths. In some instances as many as five come under a single cover, whereas in other instances one little volume is devoted to a single subject. Subjects and authors are as follows: Saint-Gaudens, Stedman, Clemens, Hay and MacDowell—Brander Matthews; Gilder, Harris, Hale, Schwarz, Homer—Hamilton Wright Mabie; LaFarge, Abbey, Millet, and Post—Thomas Hastings; McKim, Morton, Ward, Aldrich, Joseph Jefferson—William M. Sloane; Alexander, Thayer, Kenyon Cox, and J. Alden Weir—Edwin H. Blashfield; Benson, Howard and F. Hopkinson Smith—Augustus Thomas; William M. Chase—Kenyon Cox.



HAMLET

SKETCH MODEL BY LLOYD WORSWICK, B.A.I.D.

AWARDED FIRST MEDAL

MONTHLY COMPETITION, BEAUX ARTS INSTITUTE OF DESIGN

CONTINUING its activities for stimulating interest in the more serious side of design among advanced students, the Mural Painting Department of the Beaux Arts Institute of Design gave out, as its third monthly program of the current season, a series of panels for the vestibule or loggia that gives access to the main reading room of a Public Library. The wall to be decorated measures 52 feet in length and is divided into three bays, the central one being pierced by a doorway.

Twenty-five designs were submitted for judgment, some of them of a high order of excellence, those sent in by the Yale School of Fine Arts being especially remarked. One of these, reproduced herewith, received a first medal and three second medals were awarded. The jury consisted of the following well-known architects and painters: Messrs. Whitney Warren, Henry R. Sedgwick, Chester H. Aldrich, Ernest Peixotto, Edwin C. Taylor, Ivan Olinsky, Arthur Covey, Allyn Cox, Ezra Winter.



HAMLET

SKETCH MODEL BY S. BEAMES

SCHOOL OF FINE ARTS AND CRAFTS, BOSTON

AWARDED SECOND MEDAL

The awards conferred were as follows:

First Medal: Tom. L. Johnson, Yale School of Fine Arts.

Second Medal: Hildreth Meiere, care of Fifth Avenue Bank of New York; Max R. Woodson, Yale School of Fine Arts; Herman Van Cott, Yale School of Fine Arts.

First Mention: C. A. Nisita, M. J. Mueller, Yale School of Fine Arts; R. C. Cale, Pennsylvania Museum and School of Industrial Art; Fanny Bayers, Maxwell B. Starr, New York City.

Second Mention: A. J. Tulk, A. B. McCutcheon, Frank P. Sylos, C. A. Tollefson, C. G. Johnstone, Yale School of Fine Arts; Esther Huntington, Wm. R. Little, Jr., Art

Students' League of New York; Erna Lange, F. J. Costa, National Academy of Design; F. V. Kelly, New York City.

The subject chosen for competition by the Department of Sculpture was a statuette, 15 inches high, depicting Hamlet in an attitude appropriate to an episode or expression in the play, the lines suggesting the pose to be inscribed on the plinth. Twenty-three models executed at full size were submitted for judgment, and the following awards were made by a jury consisting of Messrs. Whitney Warren, Henry R. Sedgwick, Chester H. Aldrich, John Gregory, Edmond T. Quinn, Allan Clark, H. R. Ludeke, Edward F. Sanford, Jr., Henry Hering, A. De Francisci.



DECORATION FOR A LIBRARY—FIRST MEDAL

TOM L. JOHNSON

YALE SCHOOL OF FINE ARTS

The following awards were made:

First Medal: Lloyd Worswick, B.A.I.D.

Second Medal: S. Beames, The School of Fine Arts and Crafts, Boston, Mass.; L. Slobotkin, B.A.I.D.

First Mention: J. Ruhl.

Second Mention: A. Block, P. Schwarz, (2) C. Luini, T. Mellilo.

Life Modeling Classes: Mr. Edmond T. Quinn's class—Second Medal, B. Piccirilli; First Mention, H. Rubin. Mr. Allan Clark's class—Second Medal, M. F. Malin;



DECORATIONS FOR A LIBRARY—SECOND MEDAL

HERMAN VAN COTT
YALE SCHOOL OF FINE ARTS

First Mention, A. H. Borgmann, F. M. Boyland, H. Filtzer, C. Gross; Second Mention, V. Carano, A. Fernandez.

Architectural Ornament: Mr. Harry R. Ludeke's class (Pure Gothic)—Second Medal, I. Crisafulli; First Mention, H.

Albrizio, C. M. Chambellan, M. Malanotte, C. Geraci; Second Mention, P. Fjelde, F. Rotenberg, H. Zitter.

For information concerning future competitions apply to Beaux Arts Institute of Design, 126 E. 75th Street, New York.

THE AMERICAN FEDERATION OF ARTS BULLETIN—FEBRUARY, 1923

TRAVELING EXHIBITIONS

War Portraits.....	San Francisco, Calif.
Paintings lent by The Metropolitan Museum of Art.....	Lincoln, Nebr.
Paintings by the New York Society of Painters.....	Tampa, Fla.
Oil Paintings—Collection 5.....	Erie, Pa.
Oil Paintings—Collection 6.....	La Crosse, Wis.
Oil Paintings from the 1921 Academy Exhibition.....	Louisville, Ky.
Paintings by Western Artists.....	Decatur, Ill.
Oils, Texas Circuit—Winter Exhibition of the National Academy of Design.....	Haskell, Tex.
Paintings by William Silva.....	Memphis, Tenn.
Italian Paintings by Charles C. Curran.....	Erie, Pa.
Water Colors—1923 Rotary (new collection).....	Louisville, Ky.
Water Colors—Philadelphia Water Color Club.....	Delaware, Ohio
Water Colors by Alice R. Huger Smith.....	Oxford, Ohio
Work by Members of the Society of Illustrators.....	Indianapolis, Ind.
Mural Paintings by Allen True.....	Kansas City, Mo.
Lithographs by Members of the Senefelder Club.....	Washington, D. C.
Wood Block Prints (Feb. 14–28).....	Birmingham, Ala.
Helen Hyde Prints.....	Grand Island, Nebr.
Medici Prints.....	Grand Forks, N. Dak.
Etchings lent by the Metropolitan Museum of Art (Feb. 1–14).....	Birmingham, Ala.
Pictorial Photography.....	Peoria, Ill.
Exhibition of American Handicrafts.....	Boston, Mass.
Tapestries and Brocades.....	Manchester, N. H.
Velvets.....	Manchester, N. H.
Decorative Textiles.....	Muncie, Ind.
Collection of Real Laces.....	Plainfield, N. J.
Textile Designs and Fabrics.....	Muncie, Ind.
Printed Fabrics.....	Richmond, Ind.
Printing.....	Detroit, Mich.
Garden Photographs.....	Bloomington, Ill.
War Memorial Photographs.....	Trenton, N. J.
School Work in Color and Design—Group 1.....	Chickasha, Okla.
School Work in Color and Design—Group 2.....	New Bedford, Mass.
Art Work in the New York Public Schools.....	Dayton, Ohio

FOURTEENTH ANNUAL CONVENTION THE AMERICAN FEDERATION OF ARTS

St. Louis, Missouri, May 23, 24, 25, 1923



PORTRAIT OF
MRS. JAMES BLATHWAITE DRINKER AND SON

BY
CECILIA BEAUX

ONE HUNDRED AND EIGHTEENTH ANNUAL EXHIBITION
PENNSYLVANIA ACADEMY OF THE FINE ARTS